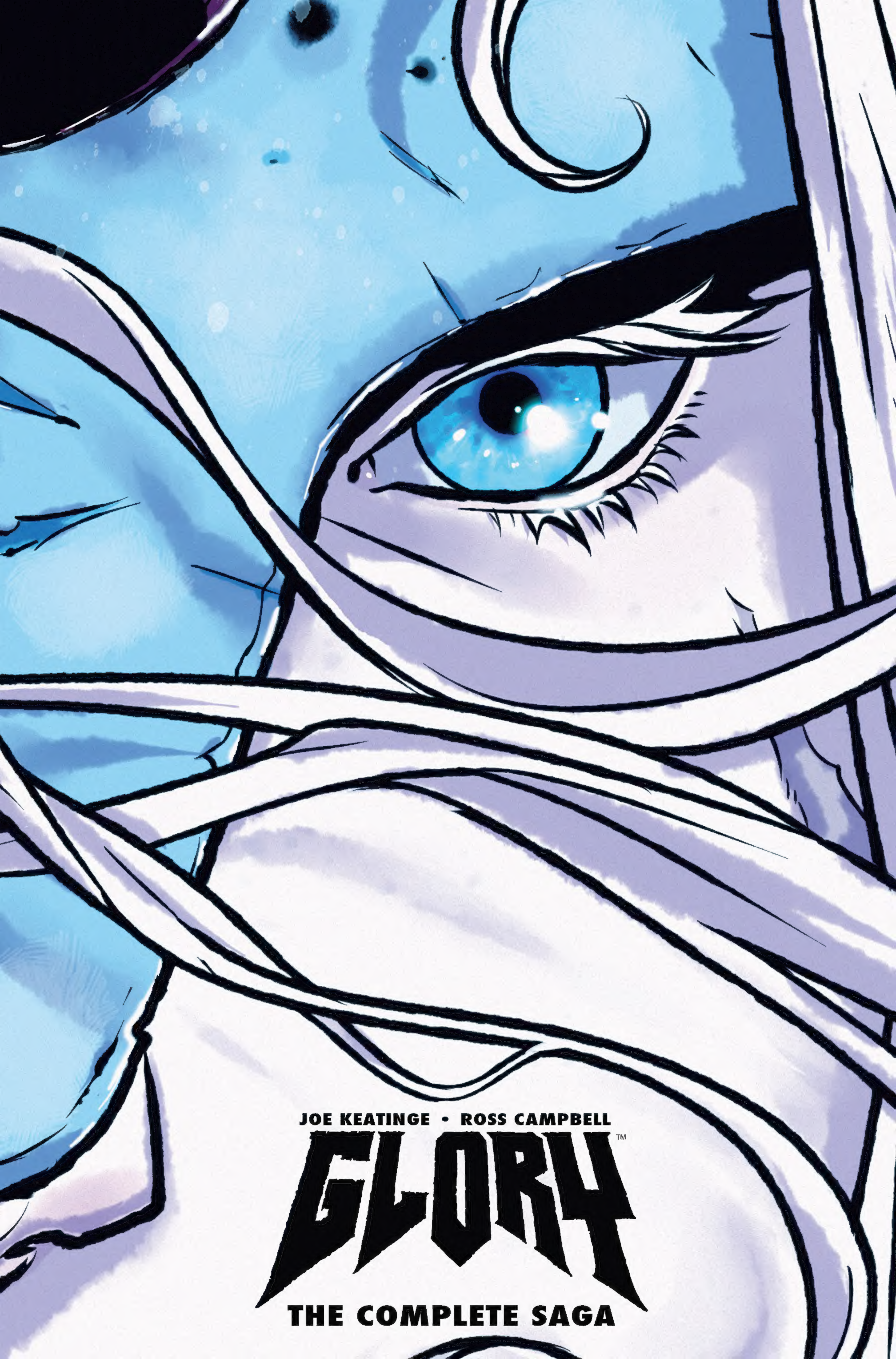


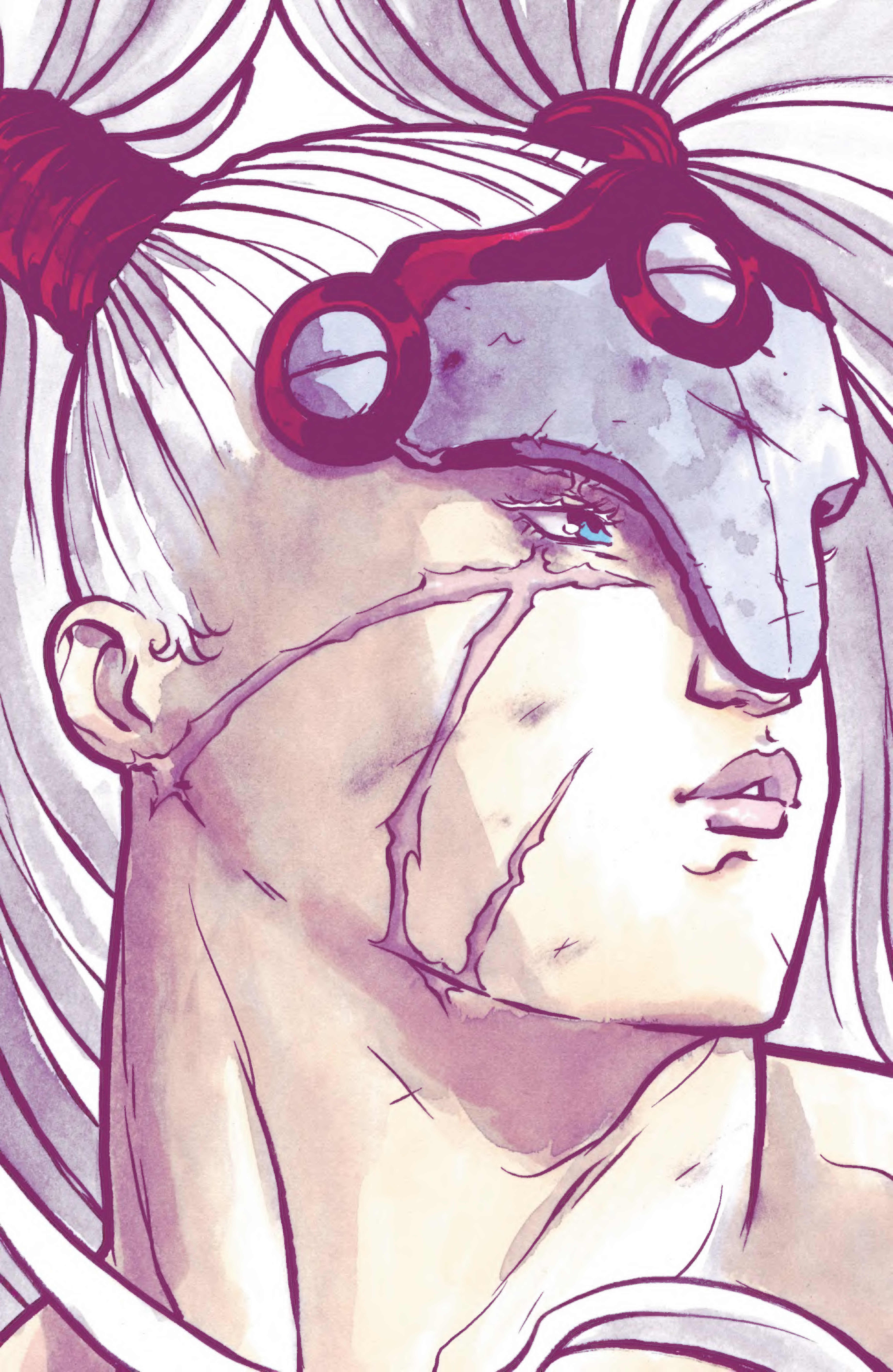


JOE KEATINGE • ROSS CAMPBELL

GLORIA™

THE COMPLETE SAGA









written by JOE KEATINGE
illustrated by ROSS CAMPBELL
colors by MS, SHATIA HAMILTON,
JOSEPH BERGIN III,
&
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JOE KEATINGE -

This is for you. Special thanks to Rob Liefeld and Eric Stephenson for making it possible. Thanks to Justin, Jim Haynes, Brandon, Emi, Dyane and Thierry for the support. To my parents and family for the inspiration. To Ross for being the perfect partner on the project. But most of all, again, to you.

ROSS CAMPBELL -

Thanks to Mom, Dad, Erin Watson, Kelly Thompson, Zach Smith, Yhasmine Wilder, Fawn LaRoche, Kaylie McDougal, James Ross, Brandon Graham, Aaron Brooks, Amy Reeder, Heather Nunnelly, Michelle Nunnelly, Nick Marino, Andrea Kahn, everyone at The Dragon in Guelph, Ontario, Comicbookgirl19, Mike DeLeRee, and of course Rob Liefeld, Eric Stephenson, and of course the one and only Joe Keatinge for making this all come together, for putting up with me, for being an awesome collaborator, and friend, even when he sent me the stupid picture of a lion astronaut that still haunts me. And finally, last but definitely not least, thanks to the readers and everyone who supported the series in any way.



EVERYTHING IS
DIFFERENT NOW.



WE WERE AT WAR WITH OUR OWN FOR EONS--
LONGER THAN ANY OF US WILL EVER KNOW.
ALL FOR A CAUSE LOST TO ANCESTORS
PASSED BEFORE RECORDED TIME.



THEN THERE WAS YOU.

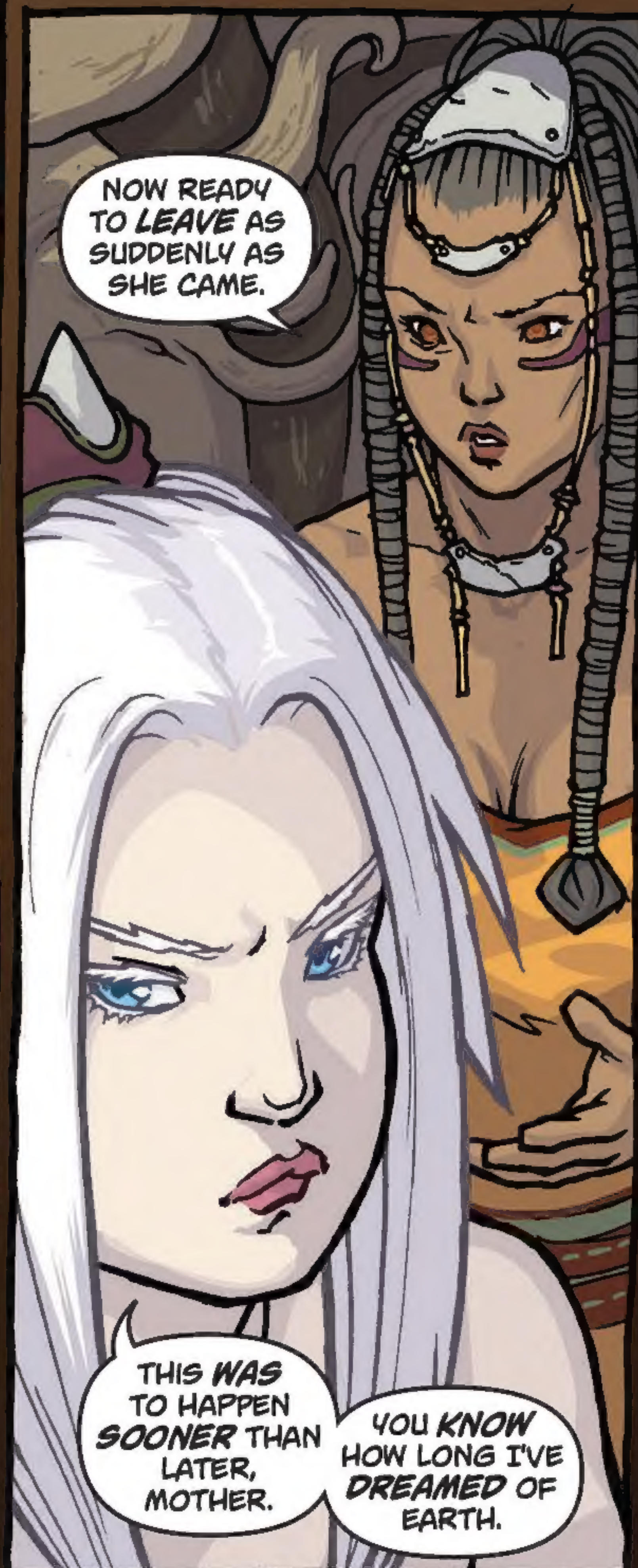
IN A UNION NO ONE COULD PREDICT,
YOU WERE BORN TO UNITE US ALL.



MY SWEET CHILD ARRIVED IN TIME TO BE
THE SYMBOL OF THIS NEW ERA OF PEACE.



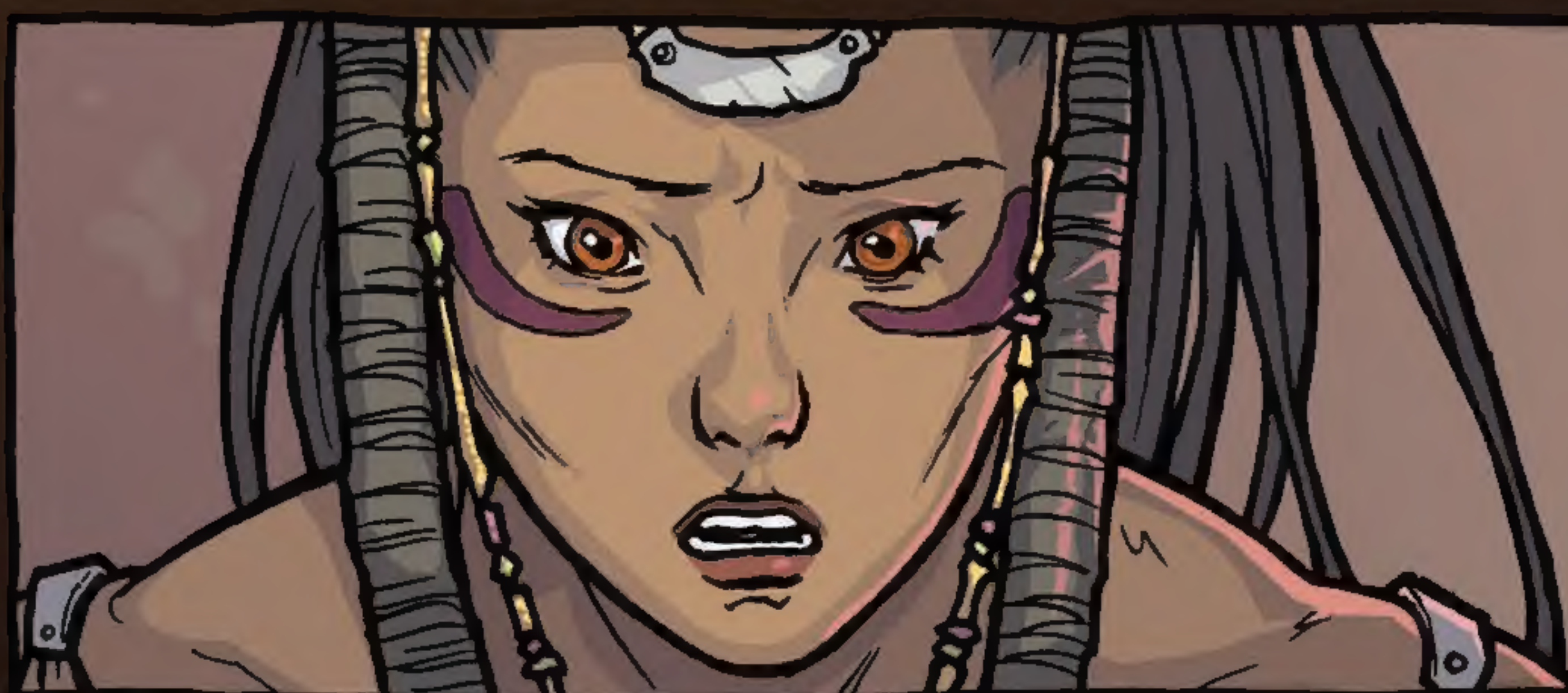
MY DEAR
GLORIANA.



NOW READY
TO LEAVE AS
SUDDENLY AS
SHE CAME.

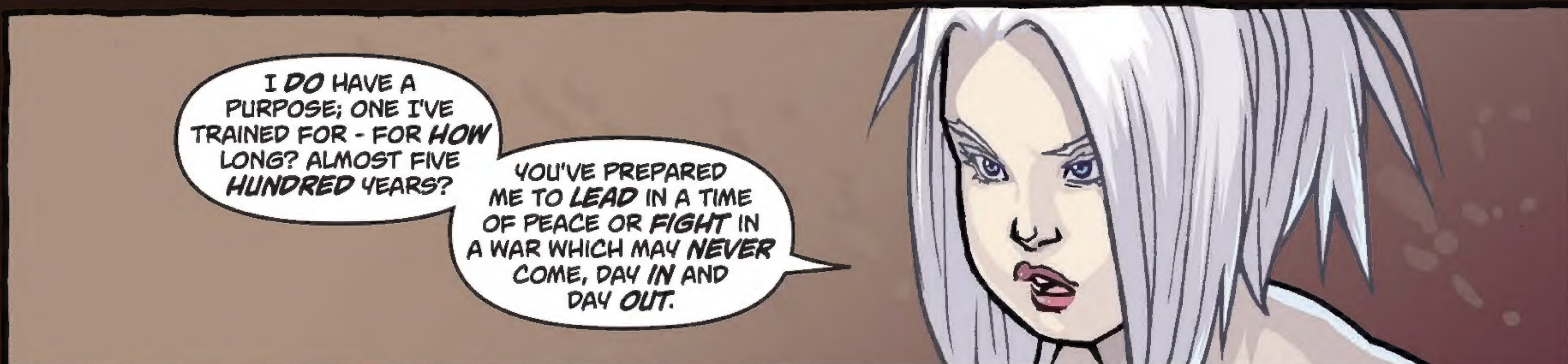
THIS WAS
TO HAPPEN
SOONER THAN
LATER,
MOTHER.

YOU KNOW
HOW LONG I'VE
DREAMED OF
EARTH.



I DO, YET
I STILL DON'T
UNDERSTAND
WHY!

YOU HAVE A
PURPOSE IN OUR
REALM! WHAT COULD
THEIR WORLD
POSSIBLY OFFER?



I DO HAVE A
PURPOSE; ONE I'VE
TRAINED FOR - FOR HOW
LONG? ALMOST FIVE
HUNDRED YEARS?

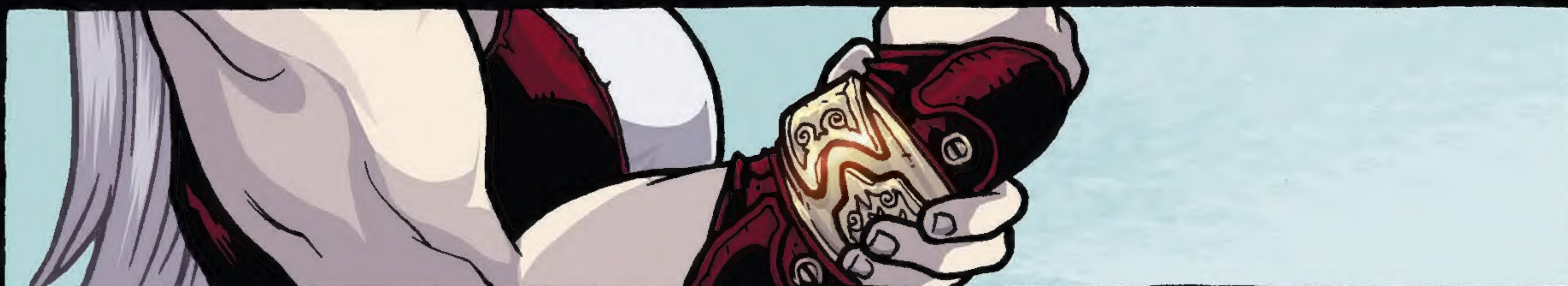
YOU'VE PREPARED
ME TO LEAD IN A TIME
OF PEACE OR FIGHT IN
A WAR WHICH MAY NEVER
COME, DAY IN AND
DAY OUT.



IT'S PAST
TIME FOR
SOMETHING
NEW.



IMAGE COMICS PRESENTS



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GLORIA



ONCE AND FUTURE PART ONE: 'THE WAY IT WAS'

GLORY CREATED BY
ROB LIEFELD

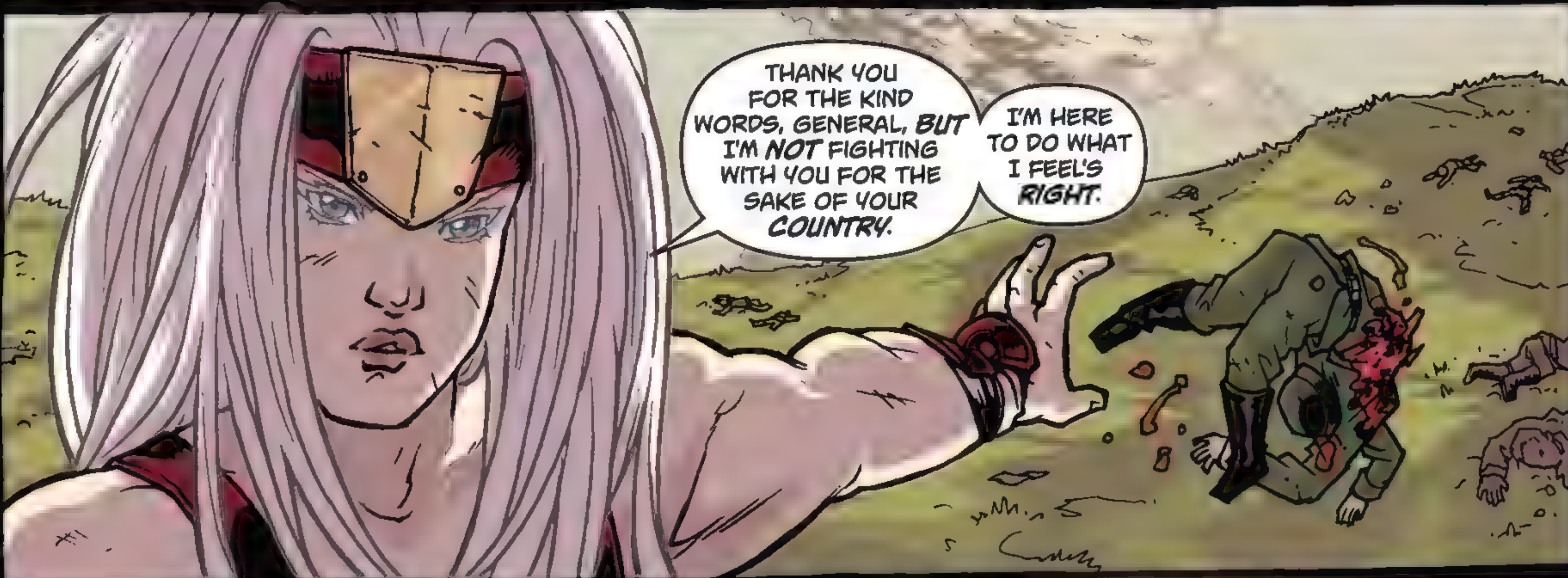


YOU **SURE** KNOW HOW TO PUNCH A TANK, MS. DEMETER.



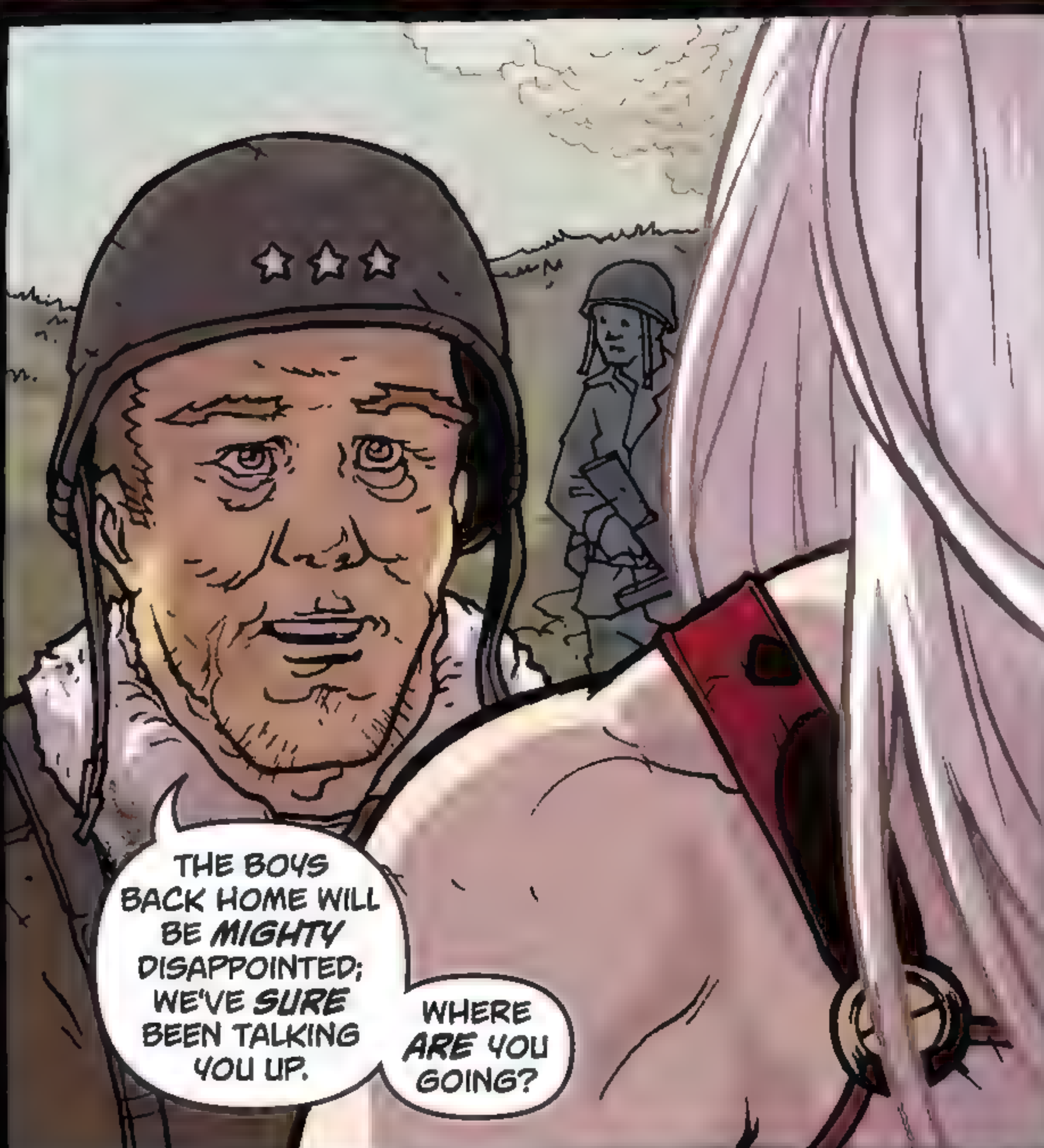
WE **REALLY** APPRECIATE ALL YOUR **FINE** WORK ON OUR FRONT LINES.

THINK YOU'LL JOIN US IN AMERICA ONCE WE'RE ALL **DONE** HERE?



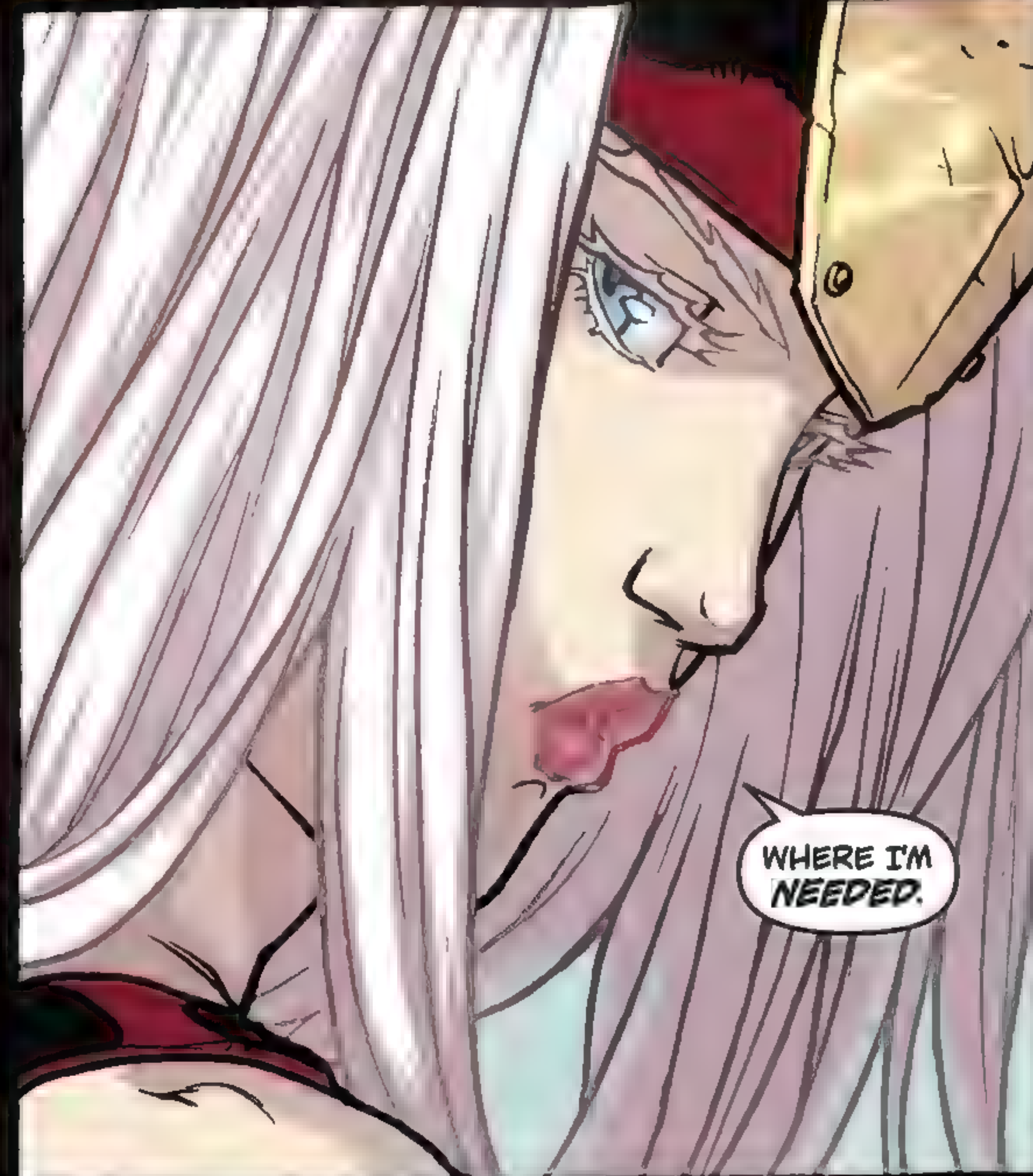
THANK YOU FOR THE KIND WORDS, GENERAL, BUT I'M **NOT** FIGHTING WITH YOU FOR THE SAKE OF YOUR COUNTRY.

I'M HERE TO DO WHAT I FEEL'S **RIGHT**.



THE BOYS BACK HOME WILL BE **MIGHTY** DISAPPOINTED; WE'VE **SURE** BEEN TALKING YOU UP.

WHERE ARE YOU GOING?



WHERE I'M **NEEDED**.



It's been like this for years.

I remember the first time I dreamt of glory.

I was seven.

MOM!!!

GLORY JUST FOUGHT SOME NAZIS!



THAT'S GREAT, RILEY. GO BACK TO BED.



At first it wasn't a surprise. I was a fan, to say the least.

SUPREME'S A BIG DUMB JERK.

GLORY COULD TOTALLY BEAT HIM UP.



Eventually I got older, found interest in other things.



Yet every night they persisted.

My dreams of her.

At first each one expanded on the one before.

Then she disappeared and in turn, my dreams went on a loop.

They were the same, over and over again.

After a few years it drove me mad, but eventually I had a plan.

I NEED TO DO MY JOURNALISM THESIS ON SOMETHING.

WHY NOT HER?

GLORY? THE SUPERHERO?

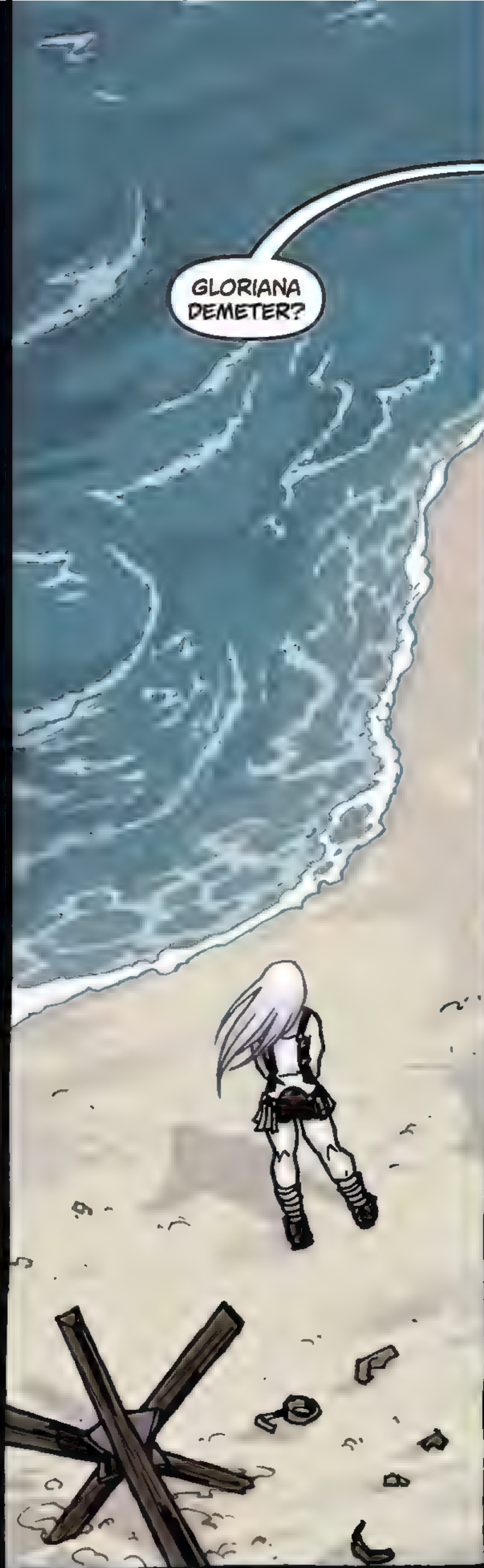
ISN'T SHE DEAD, RILEY?

THAT'S THE POINT, JOHN. NOBODY KNOWS.

I WANT TO DISCOVER WHAT HAPPENED TO HER.

THEN I'LL TELL THE WORLD.

I miss my old optimism.



GLORIANA
DEMETER?



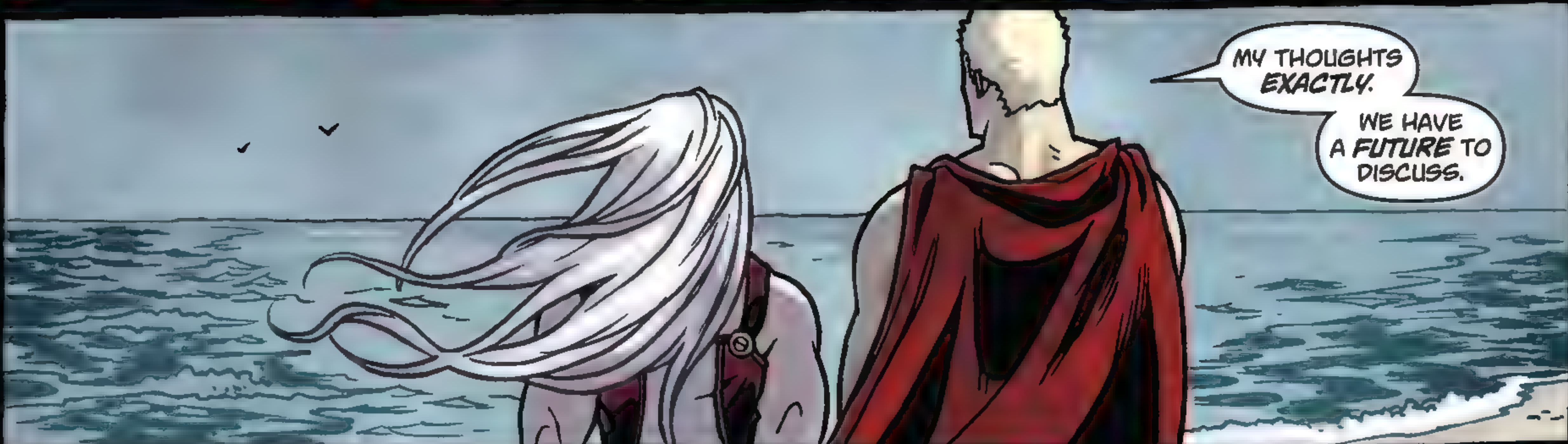
PLEASE,
SUPREME,
CALL ME
'GLORY'.
THE
NICKNAME
SEEMS TO HAVE
STUCK.



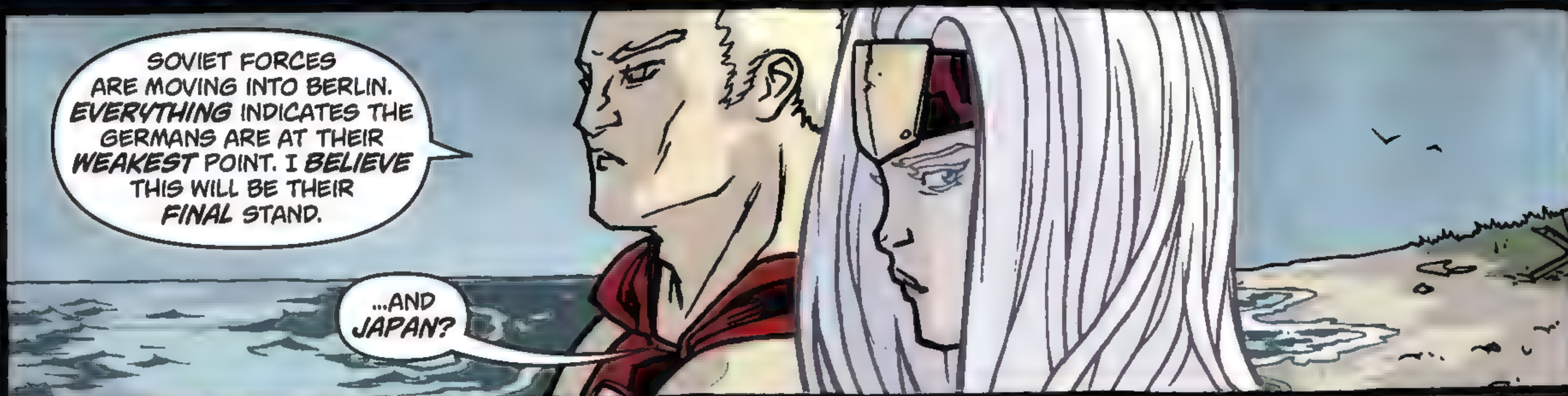
GLORY.
I APPRECIATE
YOU TAKING THE
TIME TO MEET.



OF
COURSE.
WE'VE FOUGHT
ALONGSIDE EACH
OTHER FOR SOME
TIME, YET HAVEN'T
HAD A CHANCE TO
TALK. REALLY TALK.

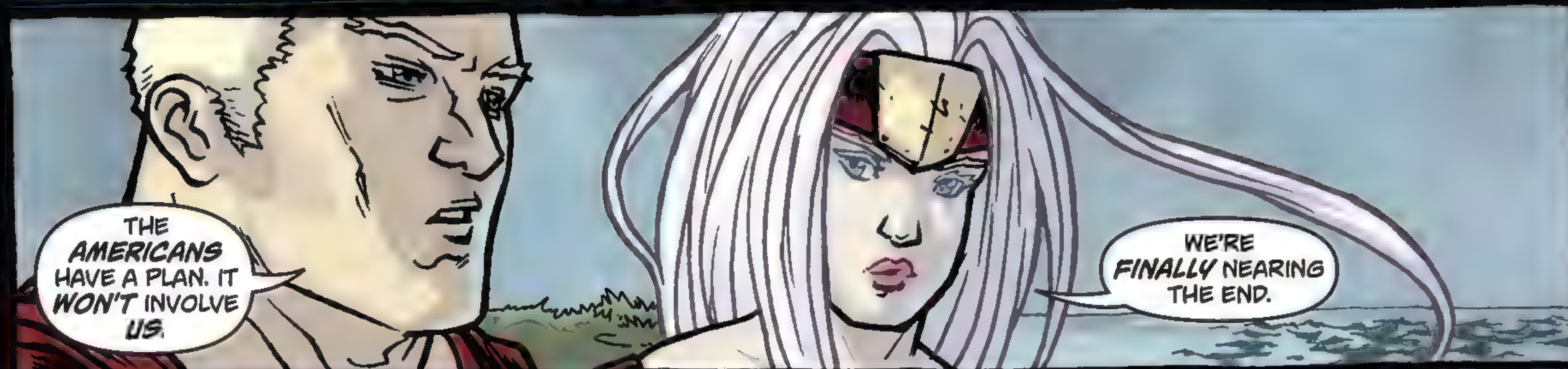


MY THOUGHTS
EXACTLY.
WE HAVE
A FUTURE TO
DISCUSS.



SOVIET FORCES ARE MOVING INTO BERLIN. **EVERYTHING** INDICATES THE GERMANS ARE AT THEIR **WEAKEST POINT**. I **BELIEVE** THIS WILL BE THEIR **FINAL STAND**.

...AND JAPAN?



THE **AMERICANS** HAVE A PLAN. IT **WON'T INVOLVE US**.

WE'RE **FINALLY** NEARING THE **END**.



IT **APPEARS** SO, WHICH IS WHY I'M HERE.

A NUMBER OF SUPERMEN AND WOMEN EMERGED DURING THE WAR, **SEEMINGLY** BY COINCIDENCE.

I'VE KEPT MY EYES ON THEM **ALL--CLOSELY** OBSERVED HOW THEY ACTED AND **PREDICTED** THEIR INTENTIONS. I **ANALYZED** THEIR STRENGTHS, **JUDGED** WHAT THEY'RE CAPABLE OF AND **DETERMINED** THEIR ROLE ONCE THE WAR IS OVER.



ONLY **ONE** THING WAS MADE CLEAR: I **DON'T** TRUST THEM. **ANY** OF THEM.

ESPECIALLY YOU.

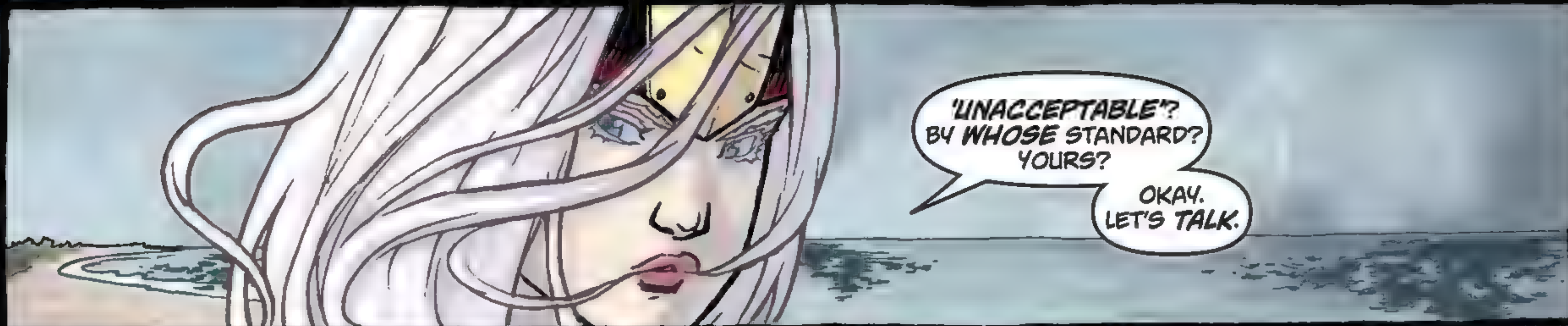


YOU'RE MORE POWERFUL THAN THE OTHERS. SECOND ONLY TO ME.

FURTHERMORE, YOU'RE **RECKLESS**. YOU **CERTAINLY** DON'T RESPECT HIGHER **AUTHORITY**. I'VE **NEVER** SEEN YOU TAKE AN ORDER.

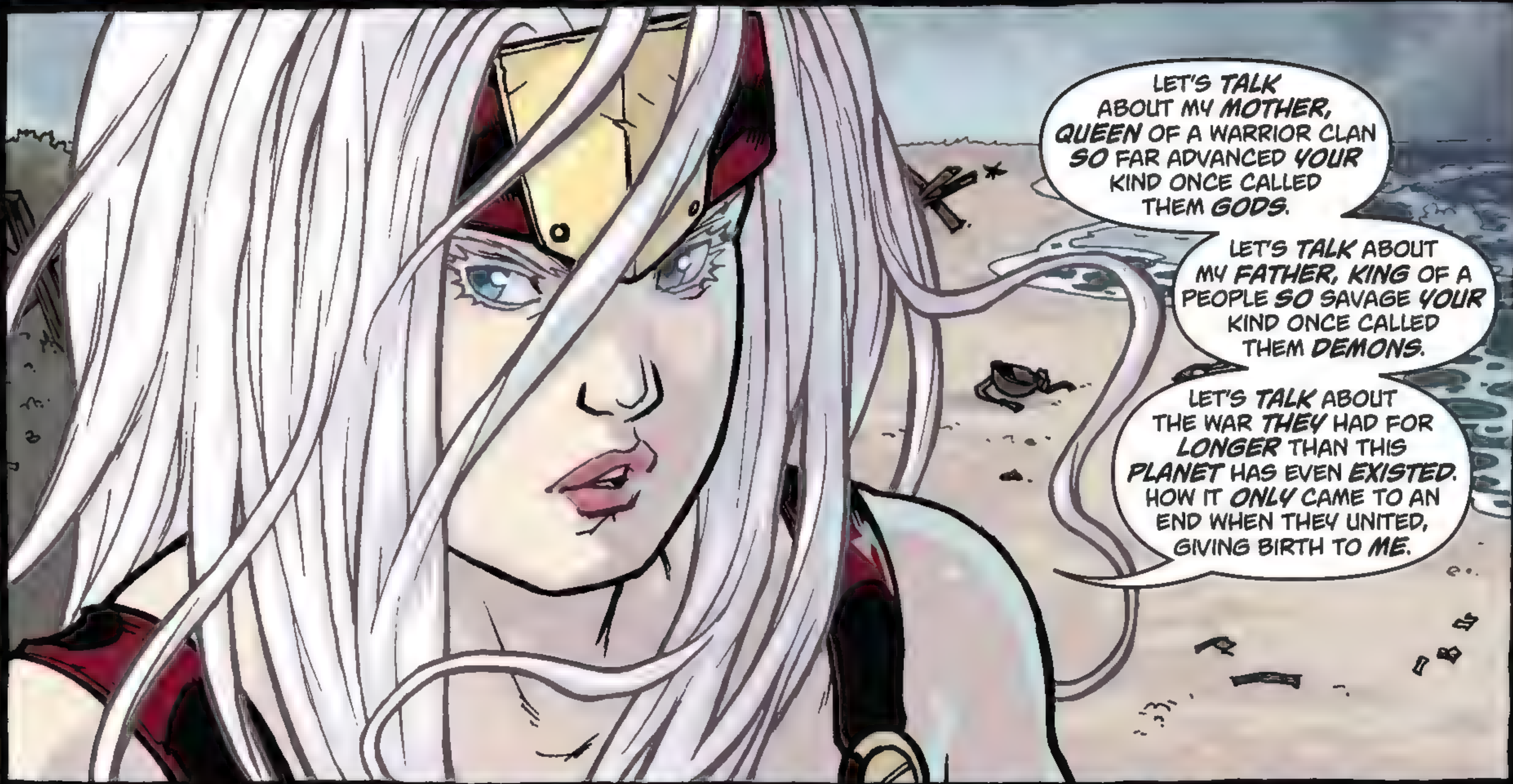


YOUR BEHAVIOR IS **UNACCEPTABLE**.



'UNACCEPTABLE'?
BY WHOSE STANDARD?
YOURS?

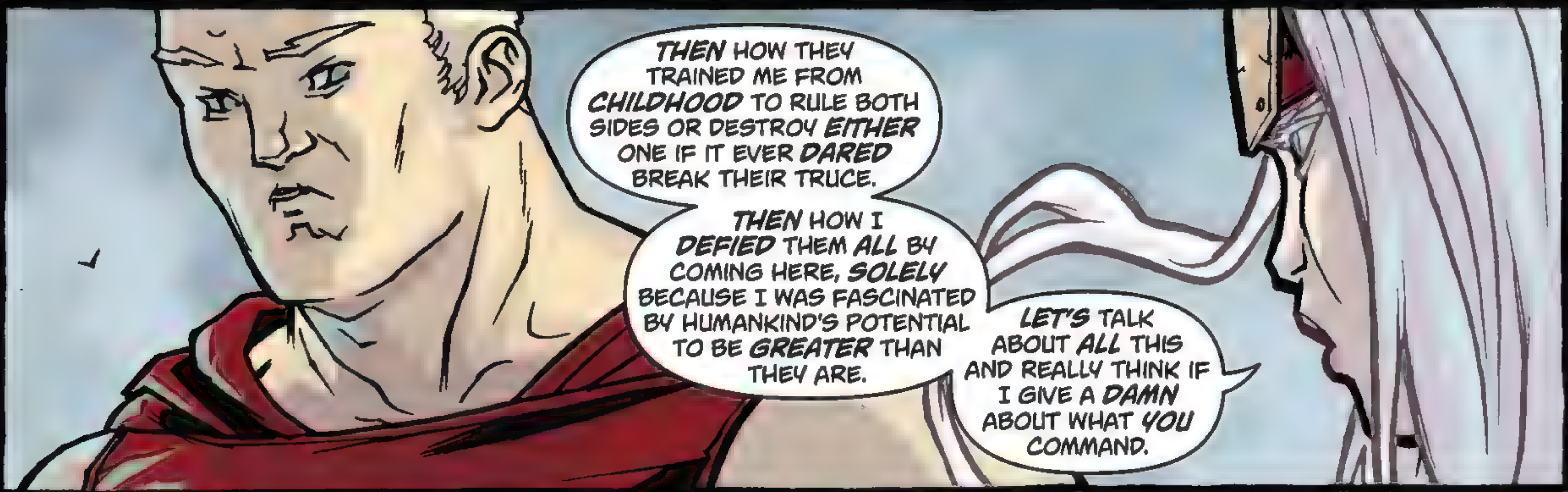
OKAY.
LET'S TALK.



LET'S TALK
ABOUT MY MOTHER,
QUEEN OF A WARRIOR CLAN
SO FAR ADVANCED YOUR
KIND ONCE CALLED
THEM GODS.

LET'S TALK ABOUT
MY FATHER, KING OF A
PEOPLE SO SAVAGE YOUR
KIND ONCE CALLED
THEM DEMONS.

LET'S TALK ABOUT
THE WAR THEY HAD FOR
LONGER THAN THIS
PLANET HAS EVEN EXISTED.
HOW IT ONLY CAME TO AN
END WHEN THEY UNITED,
GIVING BIRTH TO ME.



THEN HOW THEY
TRAINED ME FROM
CHILDHOOD TO RULE BOTH
SIDES OR DESTROY EITHER
ONE IF IT EVER DARED
BREAK THEIR TRUCE.

THEN HOW I
DEFIED THEM ALL BY
COMING HERE, SOLELY
BECAUSE I WAS FASCINATED
BY HUMANKIND'S POTENTIAL
TO BE GREATER THAN
THEY ARE.

LET'S TALK
ABOUT ALL THIS
AND REALLY THINK IF
I GIVE A DAMN
ABOUT WHAT YOU
COMMAND.



YOU WANT
TO DETERMINE
MY ROLE? I'LL
TELL YOU
MY ROLE.



I'M HERE
TO STAY AND
MAKE THIS WORLD
A BETTER
ONE.

DESPITE
EVERYTHING.

ESPECIALLY
YOU.



RIGHT.

THAT'S
WHAT I
THOUGHT.



IN A WAY,
I APPRECIATE
IT.

YOU CARE
ABOUT THE GREATER
GOOD, DESPITE
SOMEHOW HAVING
NARCISSISTIC
MOTIVES.

IF ANYTHING,
YOU AMUSED ME.
FINDING SOMETHING
TO LAUGH ABOUT IS
RARE DURING
WARTIME.



FOR THAT I
THANK YOU, BUT
I'VE GOT WORK
TO DO.

YOU SHOULD
DO THE SAME.
BE GOOD.



HM.

I really need to stop nodding off.

THE REDS
SURE WON'T TRY
THIS AGAIN!

At first I thought dreaming the same
dreams *might* help me find glory.

I've got work
to do too.

YOU SAID
IT, HOLLY, BUT
I COULDN'T
HAVE STOPPED
THEM WITHOUT
YOU DANGER
DAMSELS!

HOW CAN
I POSSIBLY
HELP THE ALLIES
IF I'M ~~==GAG==~~
A PUPPET?!

Like some big secret would pop up
amongst the decades of shared memories.

Six months later and I still
haven't noticed anything.

IT'S A
NEW DECADE,
DIEHARD! IF YOU
CAN'T DEAL WITH IT-
BUZZ OFF!

Every decent clue I've had has been
second hand accounts, rumors at best.

HOW COULD
EVERYTHING
GO SO HORRIBLY
WRONG?

My bank account's empty.
My energy's gone.

I'LL STOP
YOU, SILVERFALL!
NO MATTER WHAT
IT TAKES!

If I don't find anything
here, my search is over.

Here we are.

Lets hope it's a good one.

My final stand.

EXCUSEZ-MOI,
MONSIEUR!

OÙ EST
LE, UM, 'BAR
MORNET'?

VOUS
VOULEZ DIRE
LA 'BRASSERIE
MORNET'?

...OUI?

I CAN
SPEAK ENGLISH,
IF YOU'D
PREFER.

IS MY
FRENCH THAT
BAD?

I'M AFRAID
SO, BUT IT'S NO
PROBLEM.

WELCOME
TO MONT
SAINT
MICHEL.



REALLY?
ONLY FORTY
PEOPLE LIVE
HERE?

THEREABOUTS.
ST. MICHEL IS **NOT**
A BIG ISLAND. EVEN
STILL, YOU'LL BE HAPPY
TO KNOW THE TAVERN'S
EMPLOYING AN
AMERICAN. YOUNG,
LIKE YOU.

SHE CAN
SHOW YOU
AROUND.



PHILIPPE!
EST-CE QUE
GLORIA TRAVAILLE
AUJOURD'HUI ? J'AI
TROUVE UN
AMERICAIN.

AH, FABRICE.
OUI. ELLE EST
DERRIERE.



GLORIA!
TU AS UN
INVITE!

J'ARRIVE
TOUT DE
SUITE!

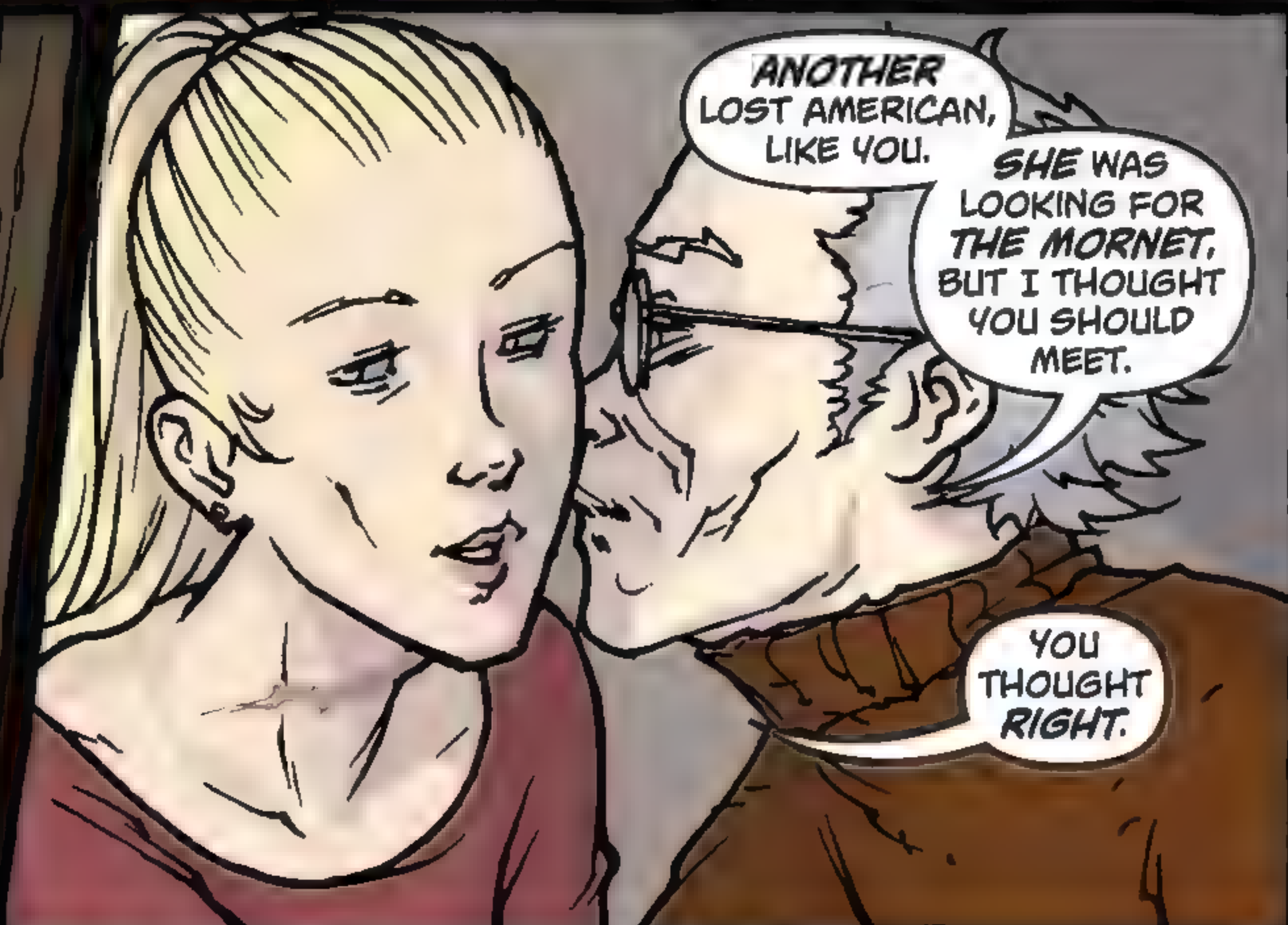


GLORIA
WILL TAKE
GOOD CARE
OF YOU.

WE USUALLY
DON'T LIKE
FOREIGNERS MOVING
HERE, BUT SHE
DESERVED A **SPECIAL**
EXCEPTION.



FABRICE!
JE SUIS
TELLEMENT
CONTENTE DE
VOUS VOIR! QUI
EST-CE?



ANOTHER
LOST AMERICAN,
LIKE YOU.
SHE WAS
LOOKING FOR
THE MORNET,
BUT I THOUGHT
YOU SHOULD
MEET.
YOU
THOUGHT
RIGHT.



GLORIA
WEST.
IT'S A
PLEASURE
TO MEET
YOU.
UM, RILEY
BARNES; I'M A
REPORTER.
KINDA.



YOU'RE IN
GOOD HANDS
NOW, MY DEAR;
I'LL LEAVE YOU
TO IT.



MERCI
BEAUCOUP,
FABRICE!



HE'S
CERTAINLY
KIND.
I WOULDN'T
HAVE FOUND THIS
BAR WITHOUT
HIM.





THANKS
FOR WAITING.

I'M SORRY
ABOUT THE
COLD.



IT'S OKAY.
I'VE BEEN
TRAVELING AROUND
EUROPE FOR THE
LAST SEVERAL
WEEKS. I'VE
ACCLIMATED.

WELL,
GOOD.

I'M GLAD
YOU FINALLY
MADE IT.



YOU KNEW
I WAS
COMING?

YEAH, FOR
A WHILE
NOW.

I DIDN'T
MEAN TO
RATTLE YOU; I
HOPE YOU'RE
NOT SCARED.



SCARED?
NO.
CONFUSED?
HELL, YES.

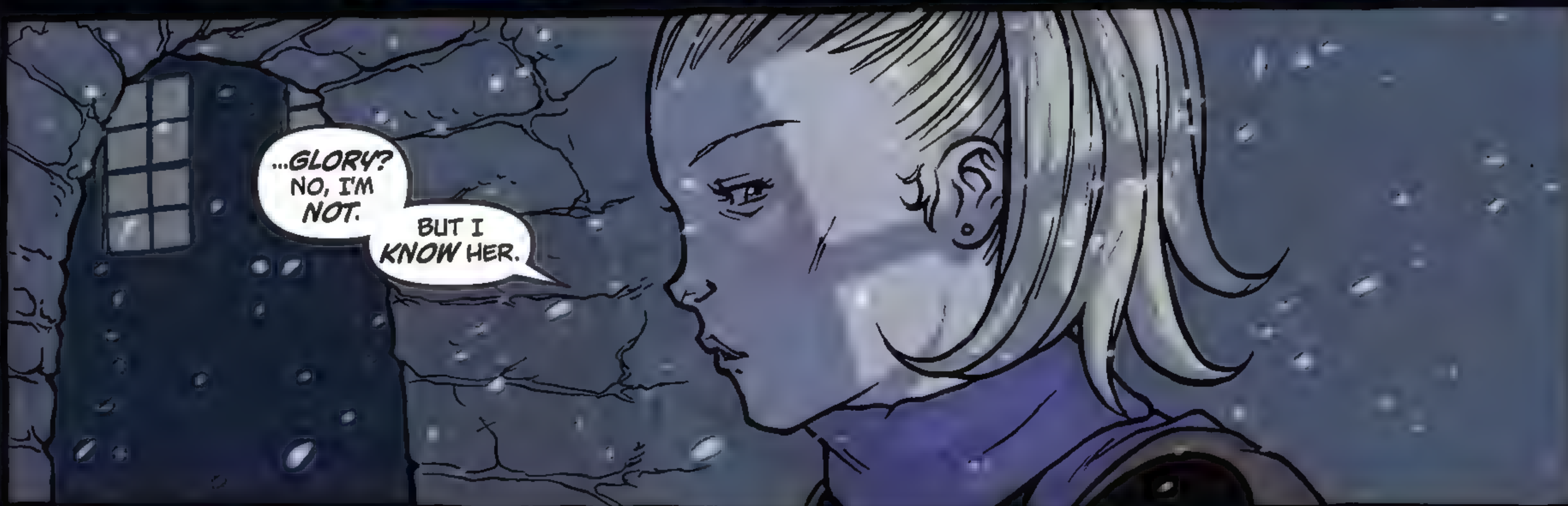
HEH.
I TRIED TO
MAKE IT EASY
FOR YOU, WITHOUT
BEING OBVIOUS.
EVERY STORY OR
RUMOR YOU HEARD,
WE PLANTED.



WE WOULD'VE
CONTACTED YOU
DIRECTLY, BUT
THERE ARE A LOT
OF PEOPLE WE
DON'T WANT
FINDING US.

WAIT.
WHO'S WE?
US?

ARE
YOU...?



...GLORY?
NO, I'M
NOT.

BUT I
KNOW HER.



AFTER DECADES OF LIVING AS A GODDESS, GLORY WANTED TO LIVE AS A HUMAN.

WHY?!

THEY'RE BENEATH YOU!



NO, THEY'RE NOT.

HUMANKIND IS A YOUNG SPECIES; ONE WHICH HAS ACCOMPLISHED SO MUCH IN THEIR VERY LIMITED TIME.

I'VE LIVED WITH THEM, LOVED WITH THEM AND FOUGHT WITH THEM, BUT I FEEL I'VE NEVER TRULY UNDERSTOOD WHAT IT MEANS TO BE ONE OF THEM.



THIS IS FOOLISH, GLORIANA, BUT IT IS YOUR MISTAKE TO MAKE.

SO BE IT.

YOU WILL KNOW WHAT IT MEANS TO BE HUMAN.



I DON'T THINK I'LL EVER KNOW WHY, BUT THEY PICKED ME.

GLORIA WEST, WAITRESS.

MAYBE IT WAS THE NAME.





AT *FIRST* I THOUGHT
I WAS GOING *INSANE*.

I QUICKLY REALIZED WHAT
I WAS *SEEING* WAS
ACTUALLY HAPPENING.

IT FELT LIKE *HALLUCINATING*,
LIKE I'D COMPLETELY LOST
TOUCH WITH *REALITY*.

OH.

OH, MY.

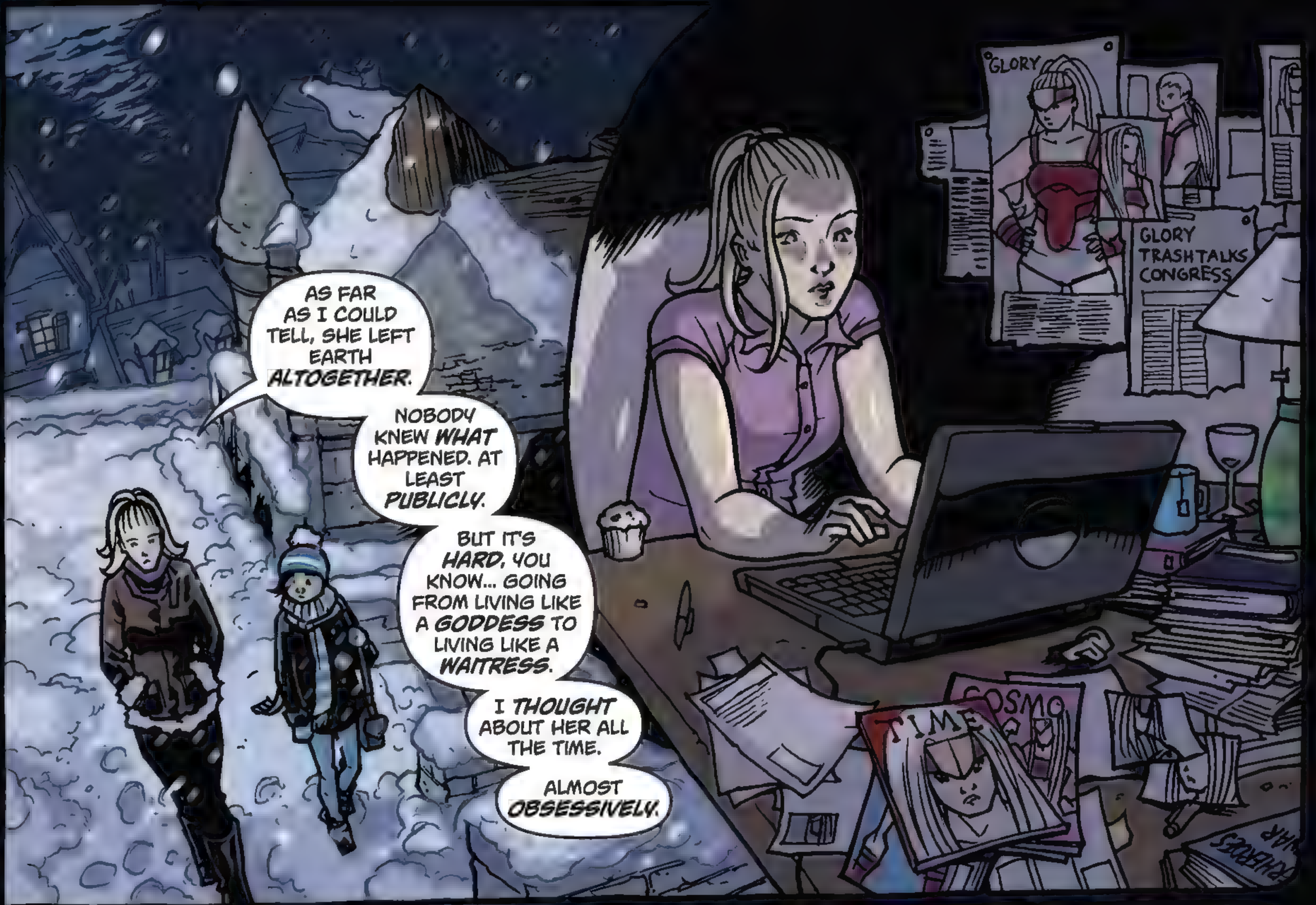
EVENTUALLY I
EMBRACED
OUR FUSION.

WHILE I *STILL* LED MY
REGULAR LIFE, WITH GLORY
EXISTING IN MY *SUBCONSCIOUS*,
SHE WOULD OFTEN TAKE OVER
AND... *WELL*, I CAN'T CONVEY
JUST HOW GREAT IT
WAS TO LIVE AS *HER*.

NOTHING LASTS FOREVER.

ONE DAY SHE *STOPPED* TAKING OVER.

GLORY WAS *GONE*.



AS FAR
AS I COULD
TELL, SHE LEFT
EARTH
ALTOGETHER.

NOBODY
KNEW *WHAT*
HAPPENED. AT
LEAST
PUBLICLY.

BUT IT'S
HARD, YOU
KNOW... GOING
FROM LIVING LIKE
A *GODDESS* TO
LIVING LIKE A
WAITRESS.

I THOUGHT
ABOUT HER ALL
THE TIME.

ALMOST
OBSESSIVELY.



MY LIFE
WENT *DOWN*
THE DRAIN.

I LOST
MY *JOB*,
ABANDONED MY
FRIENDS. I USED ALL
THE MONEY I HAD
LEFT TO... *GO*.

THE *THING*
IS EVEN THOUGH
I WAS IN *CONTROL*
WHEN SHE WENT BACK TO
BEING *ME*, I ALWAYS *KNEW*
SHE WAS *THERE*. LURKING
IN THE BACK OF
MY *BRAIN*.

THE
SEPARATION
ANXIETY WAS
KILLER.



WATCH
THE STEP.

THANKS.





WELL,
I FOUND
HER.

EVENTUALLY.



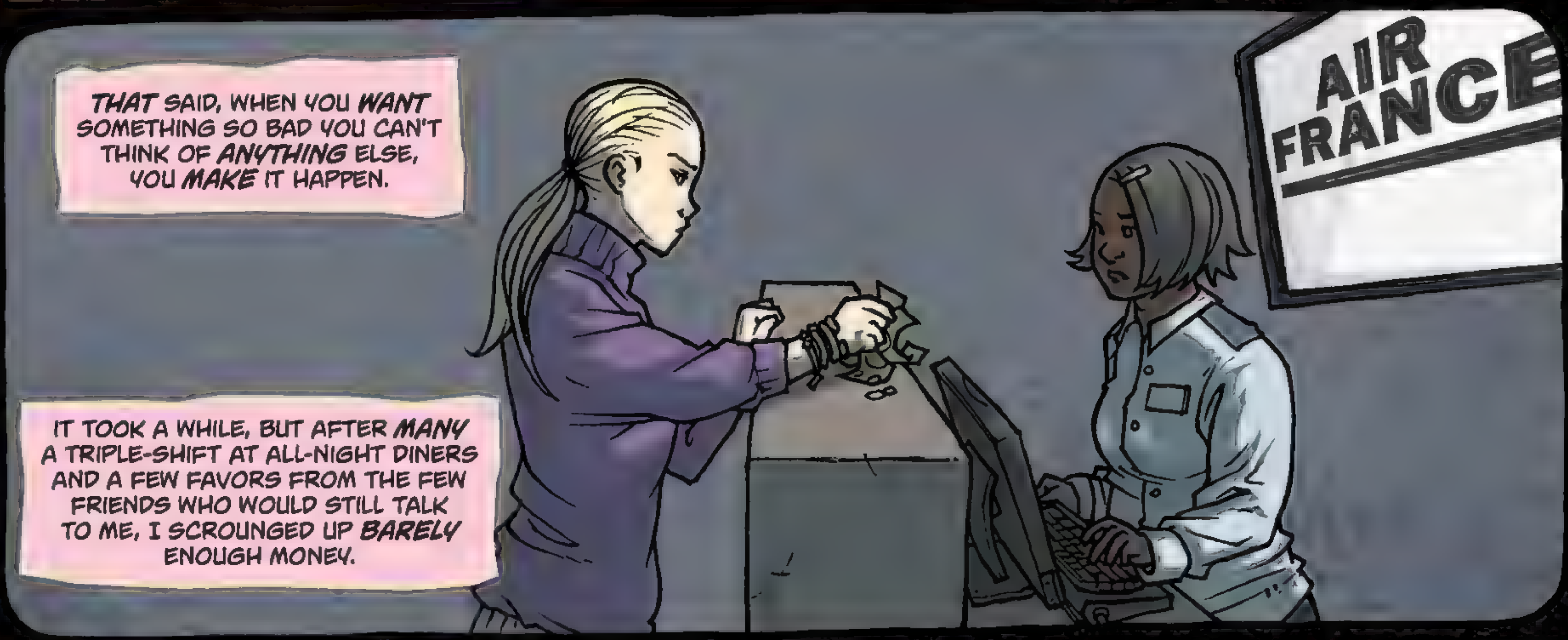
AND BOY,
LET ME TELL
YOU, IT WAS
HARD.

I HAD
LESS TO
GO ON THAN
YOU DID.



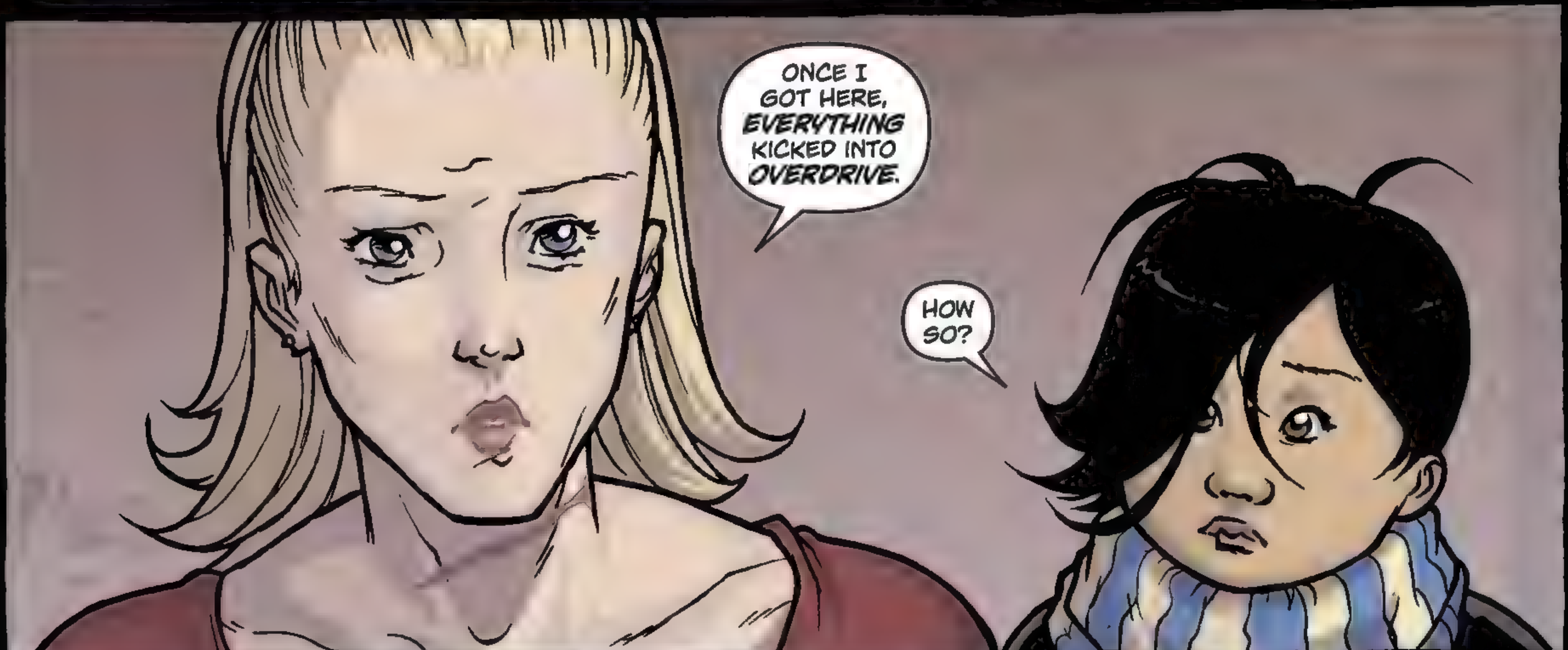
I SOMEHOW
KNEW I HAD TO
GET TO FRANCE.
BUT IT'S NOT LIKE I
GOT A BETTER
WAITRESSING
JOB.

I WAS
BROKE.



THAT SAID, WHEN YOU WANT
SOMETHING SO BAD YOU CAN'T
THINK OF ANYTHING ELSE,
YOU MAKE IT HAPPEN.

IT TOOK A WHILE, BUT AFTER *MANY*
A TRIPLE-SHIFT AT ALL-NIGHT DINERS
AND A FEW FAVORS FROM THE FEW
FRIENDS WHO WOULD STILL TALK
TO ME, I SCROUNGED UP *BARELY*
ENOUGH MONEY.



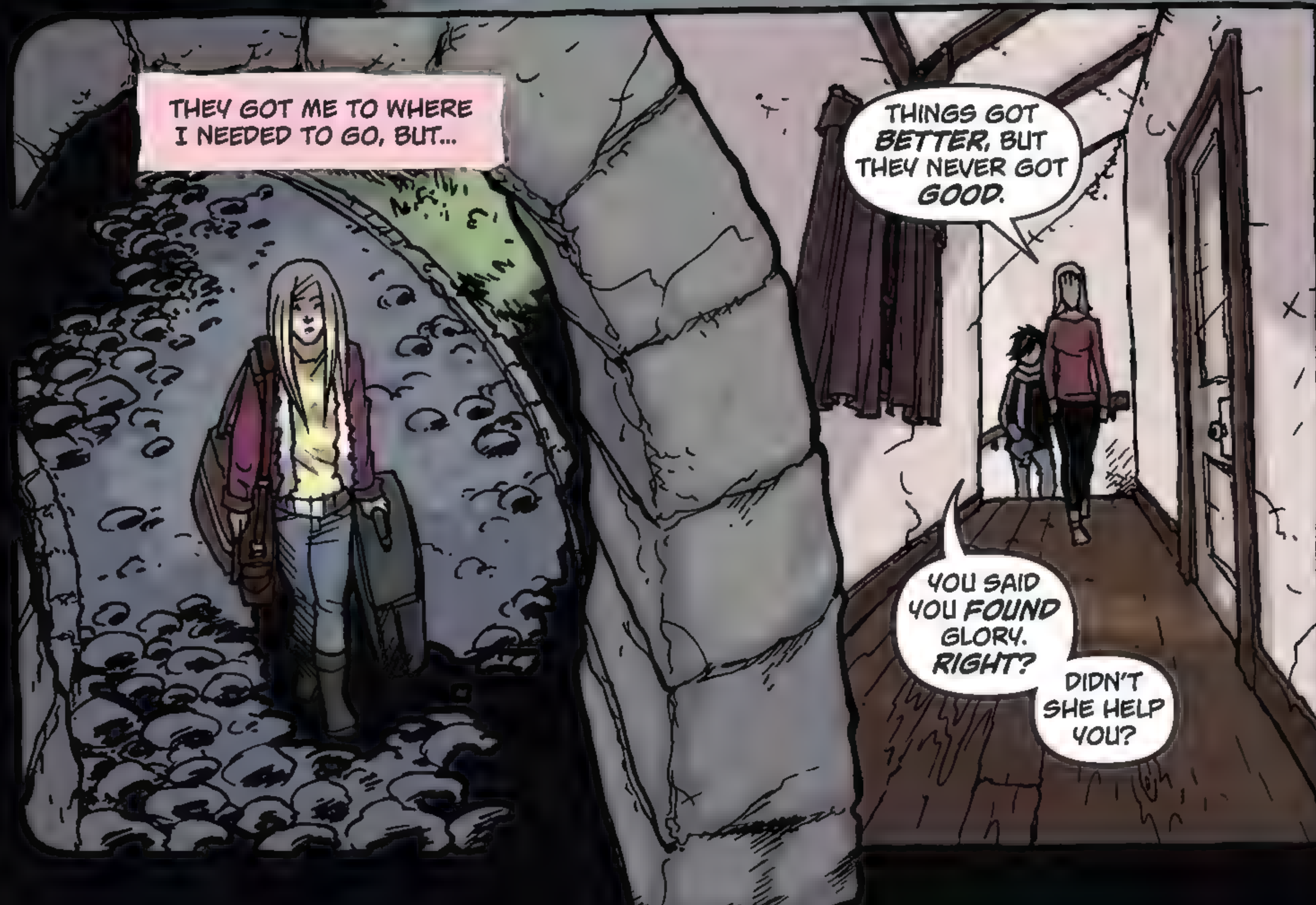
ONCE I
GOT HERE,
EVERYTHING
KICKED INTO
OVERDRIVE.

HOW
SO?



LIFE GOT MUCH WORSE REAL QUICK.

LUCKILY, I HAD SOME UNEXPECTED HELP.



THEY GOT ME TO WHERE I NEEDED TO GO, BUT...

THINGS GOT BETTER, BUT THEY NEVER GOT GOOD.

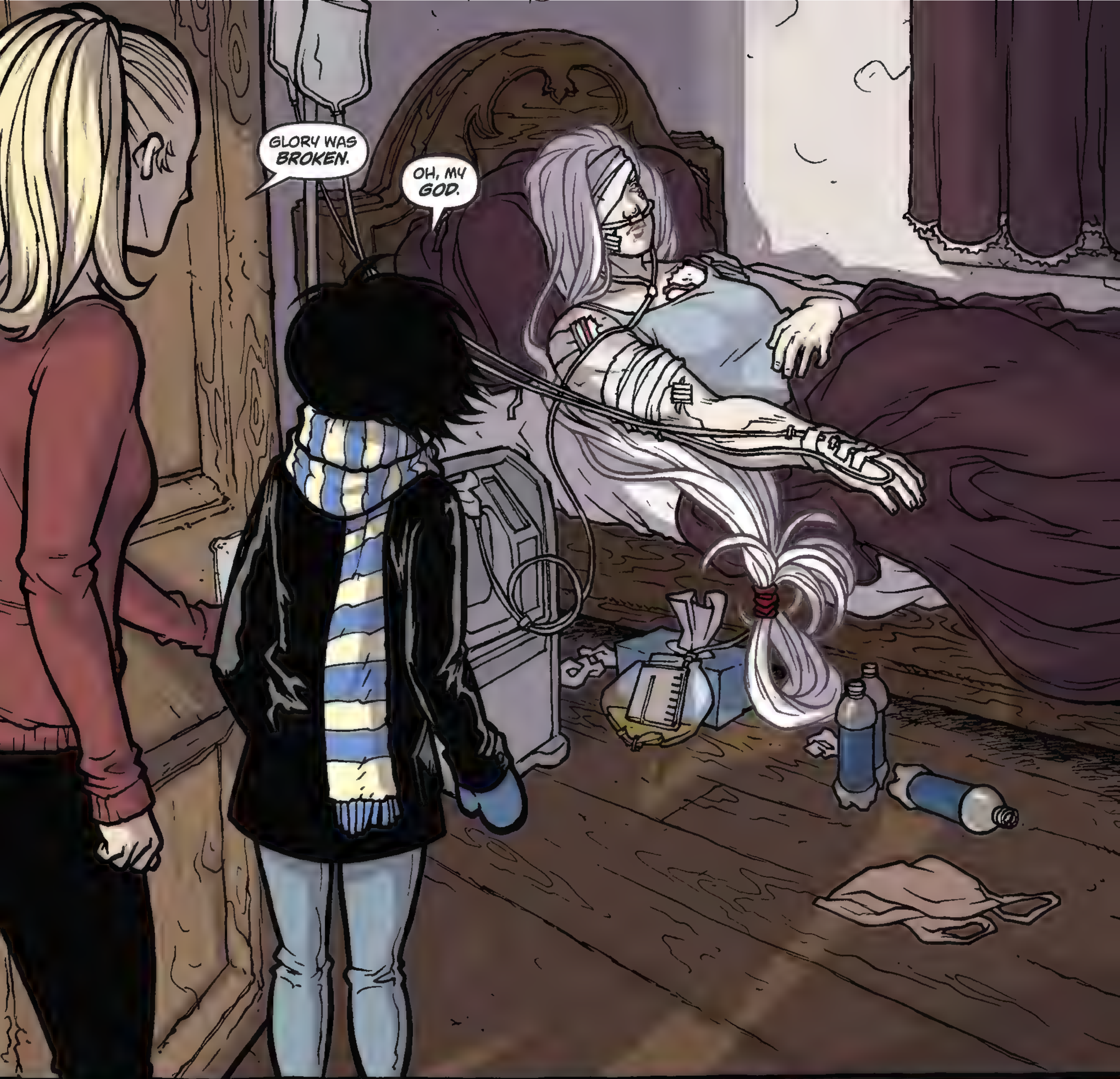
YOU SAID YOU FOUND GLORY. RIGHT?

DIDN'T SHE HELP YOU?



WELL, YES.

HERE'S THE THING, RILEY.



GLORY WAS
BROKEN.

OH, MY
GOD.



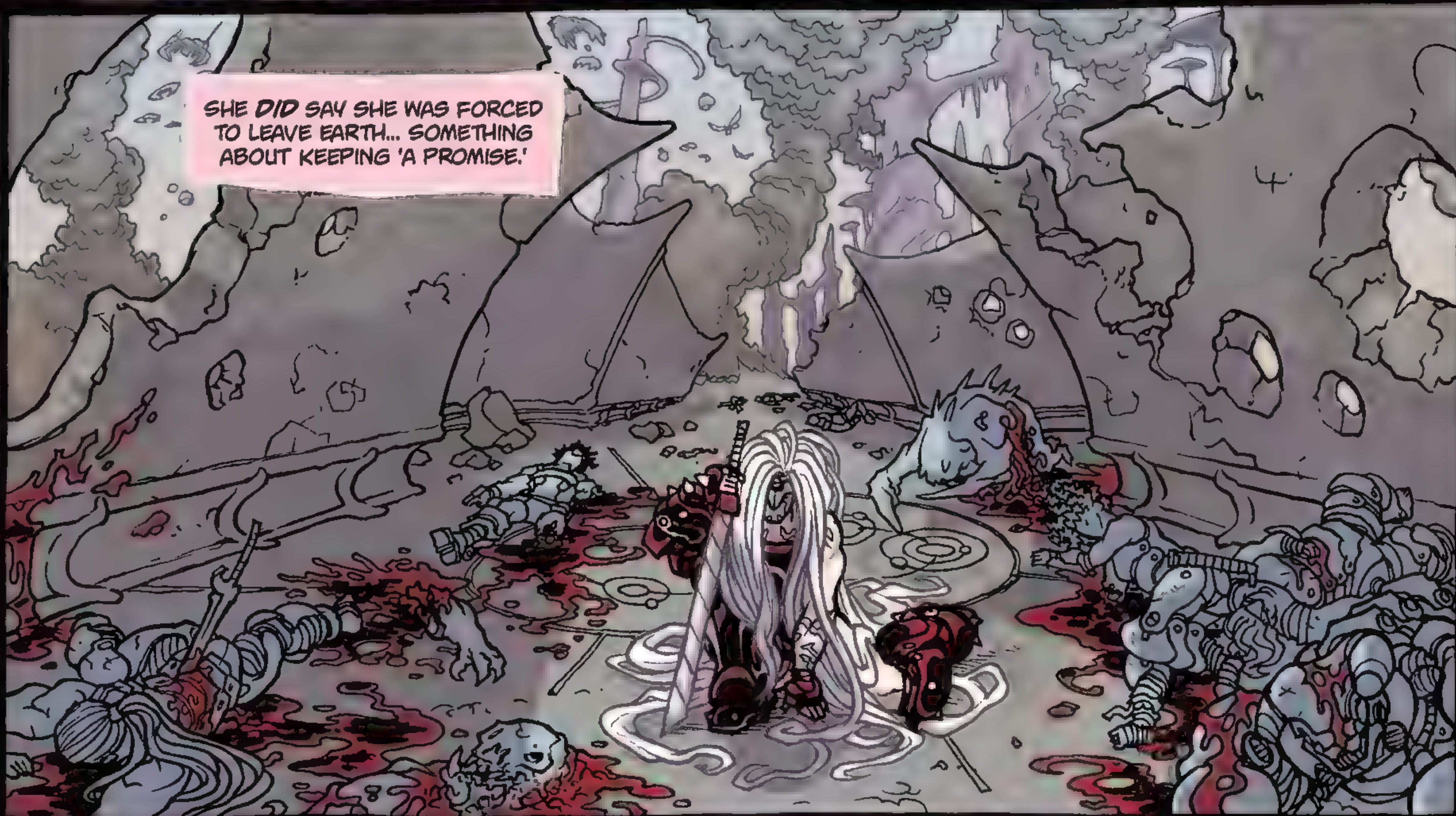
SOMEONE
DID SOMETHING
REALLY, REALLY
BAD TO HER.



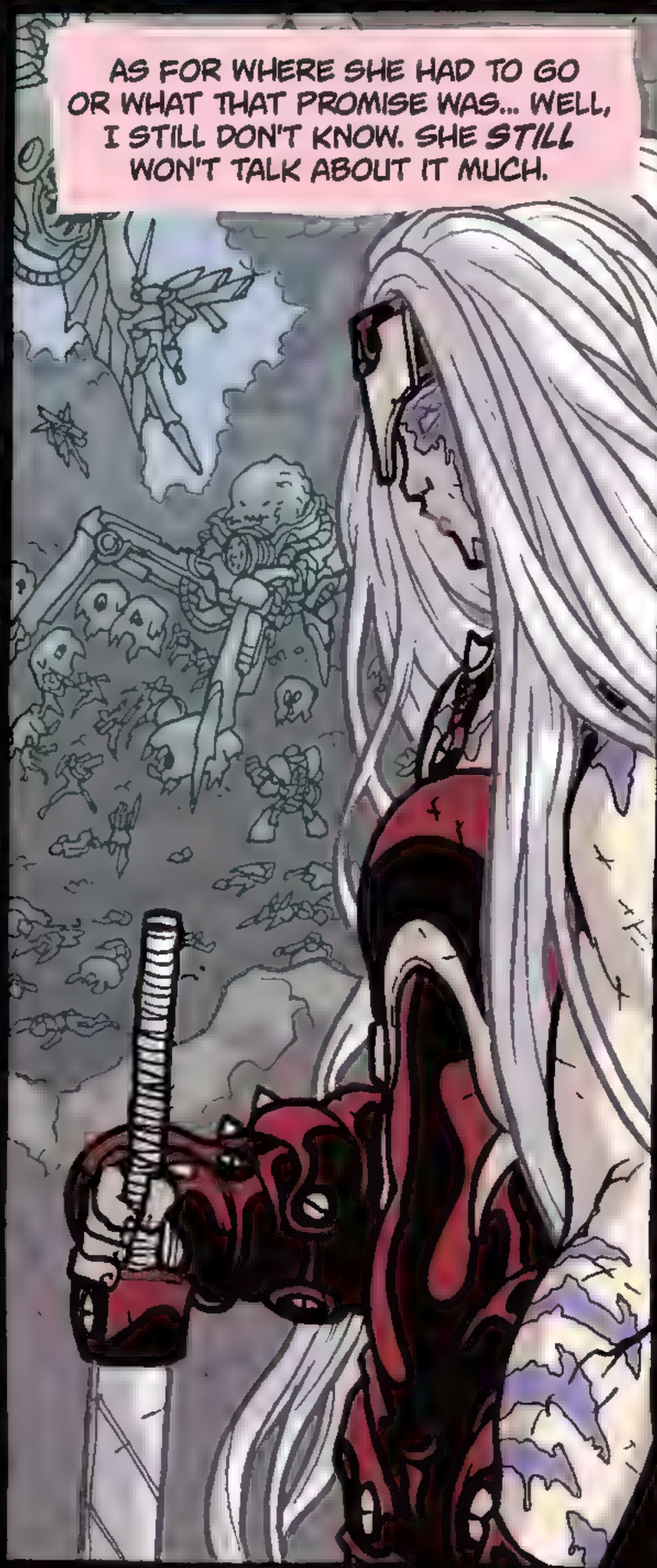
AND I
THINK THEY'RE
COMING BACK.



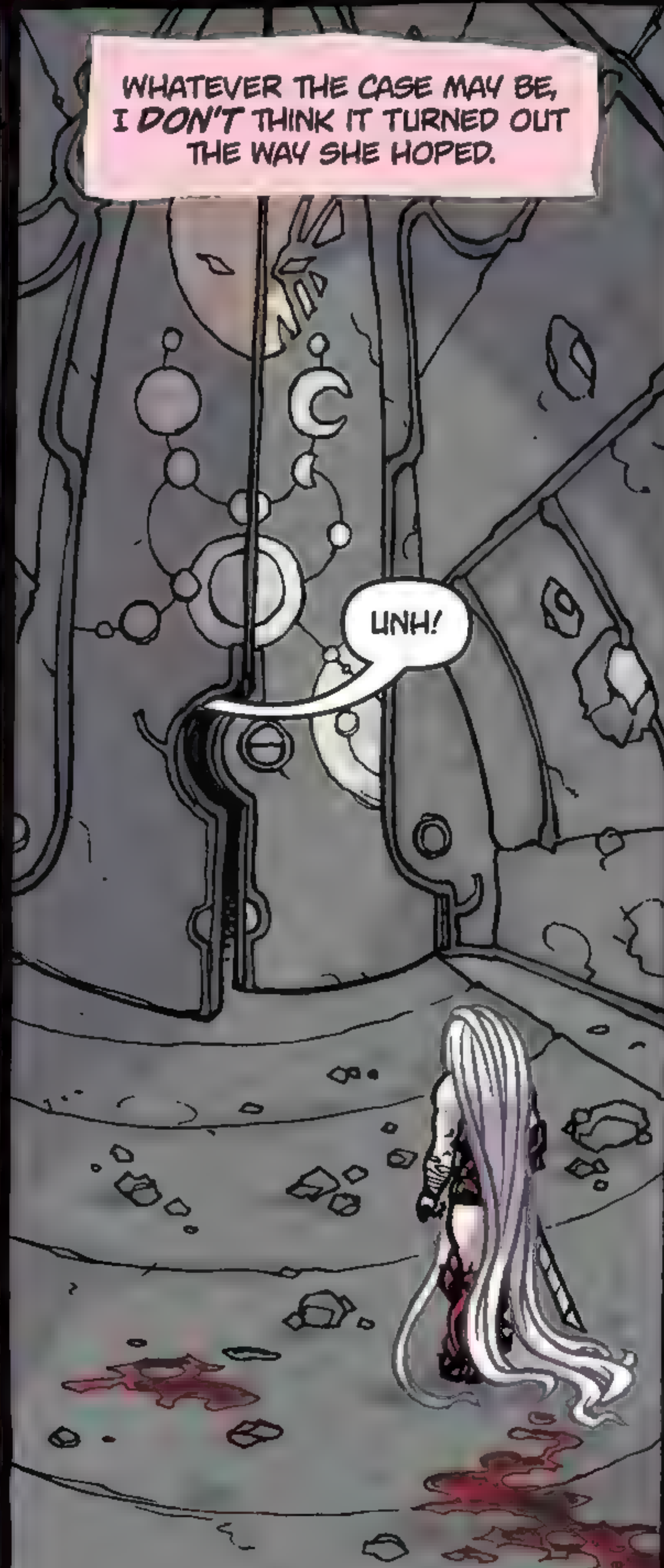
I'M NOT SURE WHAT
HAPPENED TO GLORY.



SHE DID SAY SHE WAS FORCED
TO LEAVE EARTH... SOMETHING
ABOUT KEEPING 'A PROMISE.'



AS FOR WHERE SHE HAD TO GO
OR WHAT THAT PROMISE WAS... WELL,
I STILL DON'T KNOW. SHE STILL
WON'T TALK ABOUT IT MUCH.

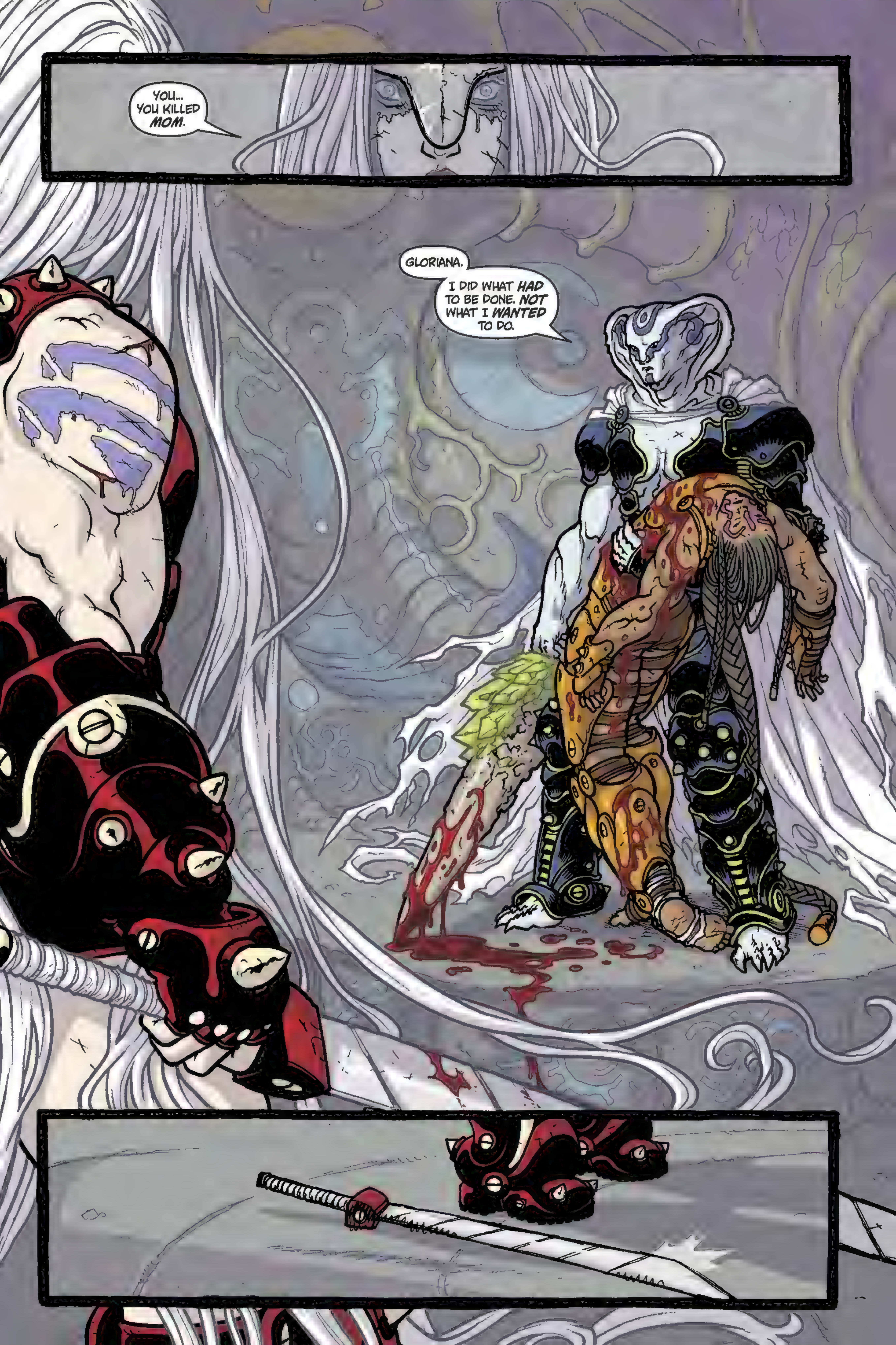


WHATEVER THE CASE MAY BE,
I DON'T THINK IT TURNED OUT
THE WAY SHE HOPED.

UNH!



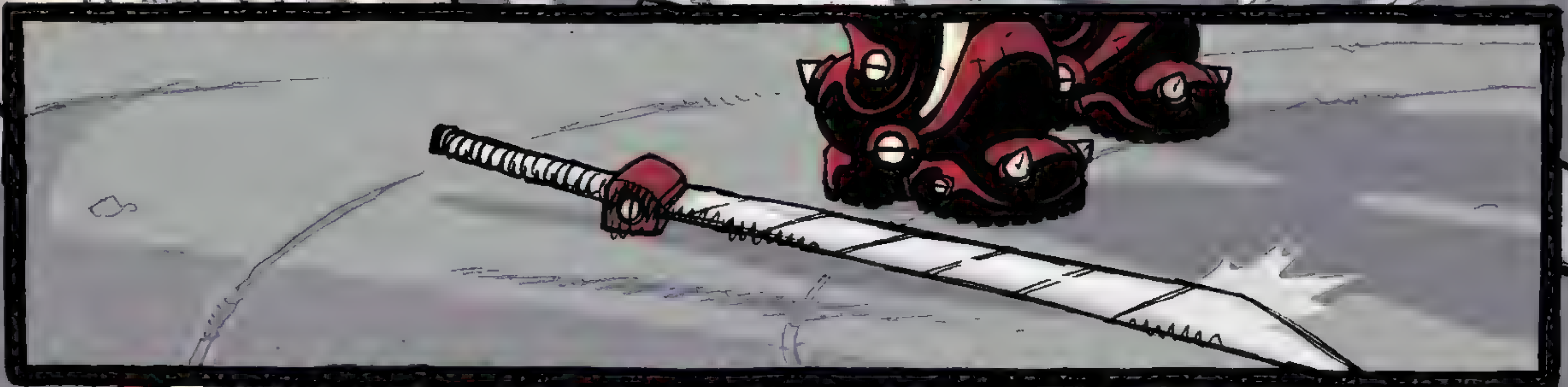
DAD...?



YOU...
YOU KILLED
MOM.

GLORIANA.

I DID WHAT HAD
TO BE DONE. NOT
WHAT I WANTED
TO DO.



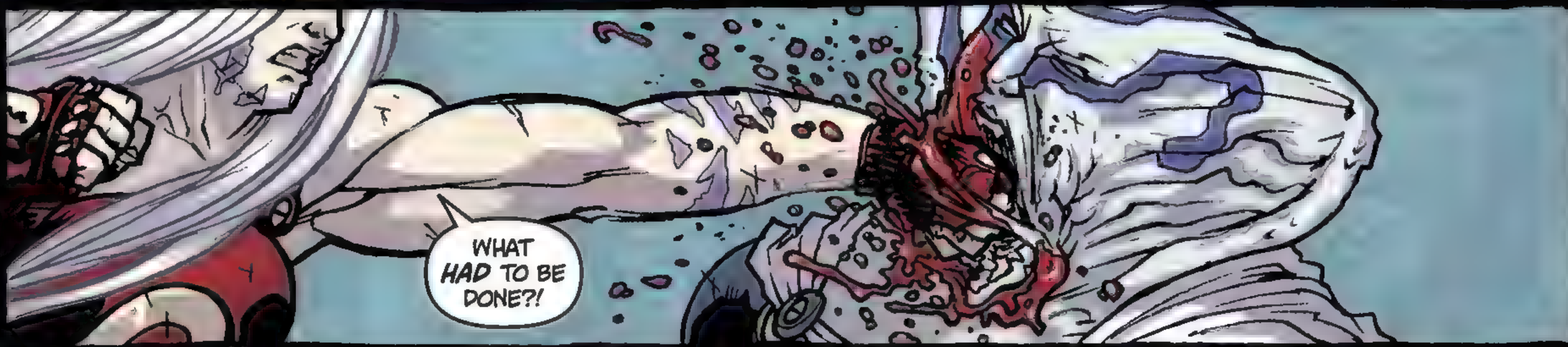
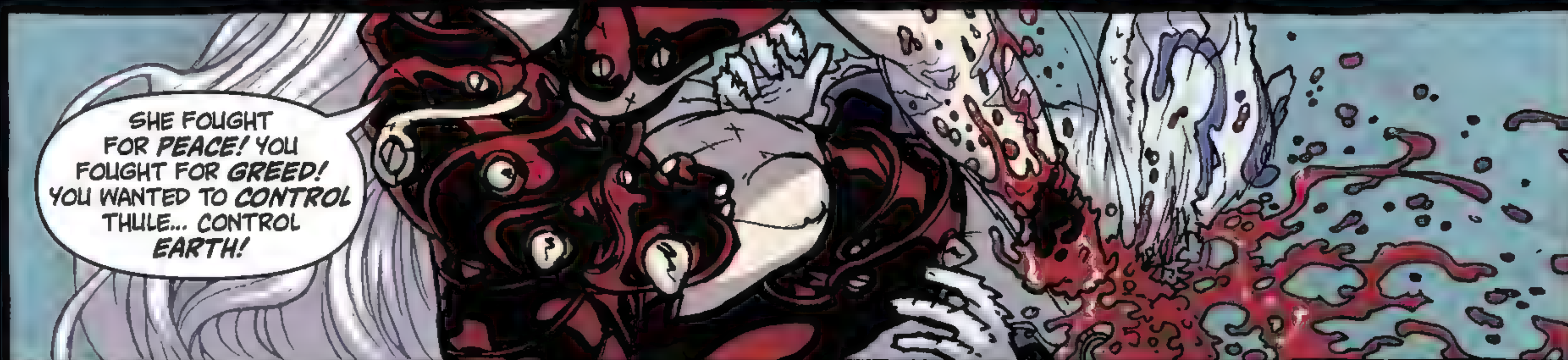
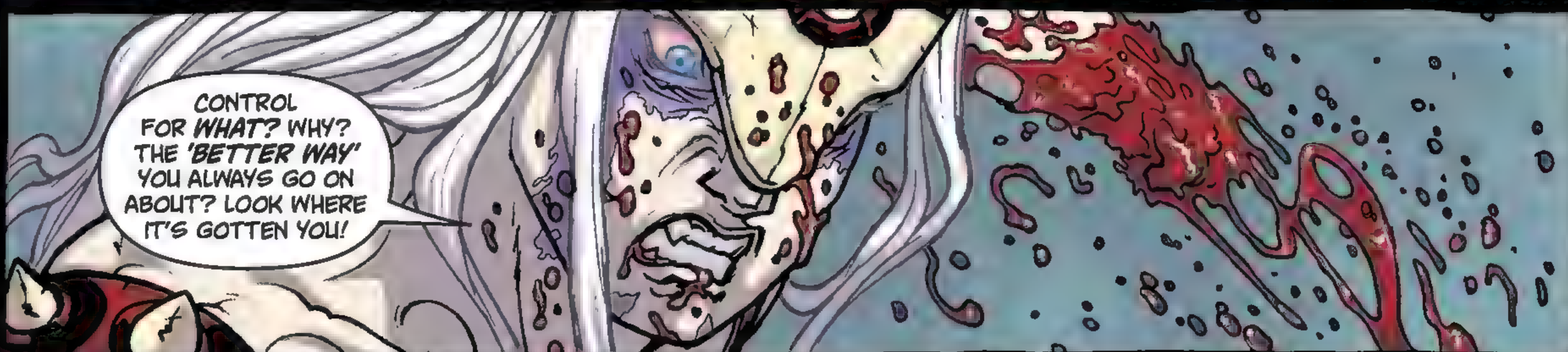


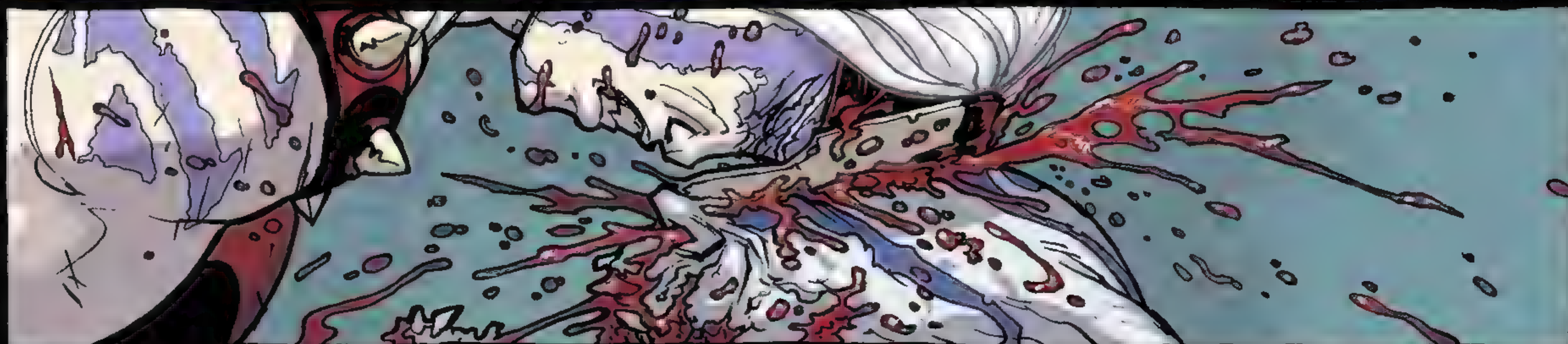
IMAGE COMICS PRESENTS



JOE KEATINGE
WRITER



ROSS CAMPBELL
ARTIST



MS, SHATIA HAMILTON

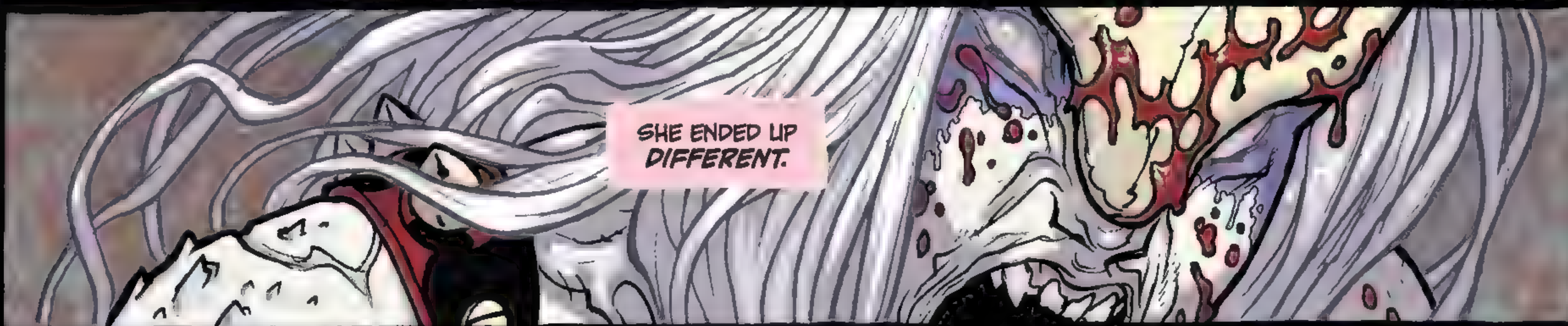
COLORIST

DOUGLAS E. SHERWOOD

LETTERER

ERIC STEPHENSON

EDITOR



GLORY

THE GLORY
I KNEW WAS
GONE.

IS SHE
DYING?

ONCE AND FUTURE
PART TWO: 'THE WAY IT IS'

GLORY CREATED BY
ROB LIEFELD

NO,
NOT DYING.
SHE LOOKS A LOT
WORSE THAN SHE IS.
STILL, SHE'S NOT
GOOD. NOT BY A
LONG SHOT.



WE SHOULD GO. SHE NEEDS ALL THE REST SHE CAN GET.



SPEAKING OF WHICH, ARE YOU TIRED? WE HAVE A ROOM FOR YOU.

I'M ALL RIGHT. I WAS SLEEPING BEFORE WE MET UP. STILL HAVEN'T ADJUSTED TO THE TIME DIFFERENCE.



I THINK IT'S ABOUT TIME I HIT THE HAY. DO YOU MIND IF WE GO BACK INTO TOWN TO PICK UP YOUR STUFF TOMORROW?

NOT AT ALL.



GREAT. I APPRECIATE IT. DON'T BE A STRANGER IF YOU NEED ANYTHING IN THE MEANTIME.

I WON'T. THANKS!

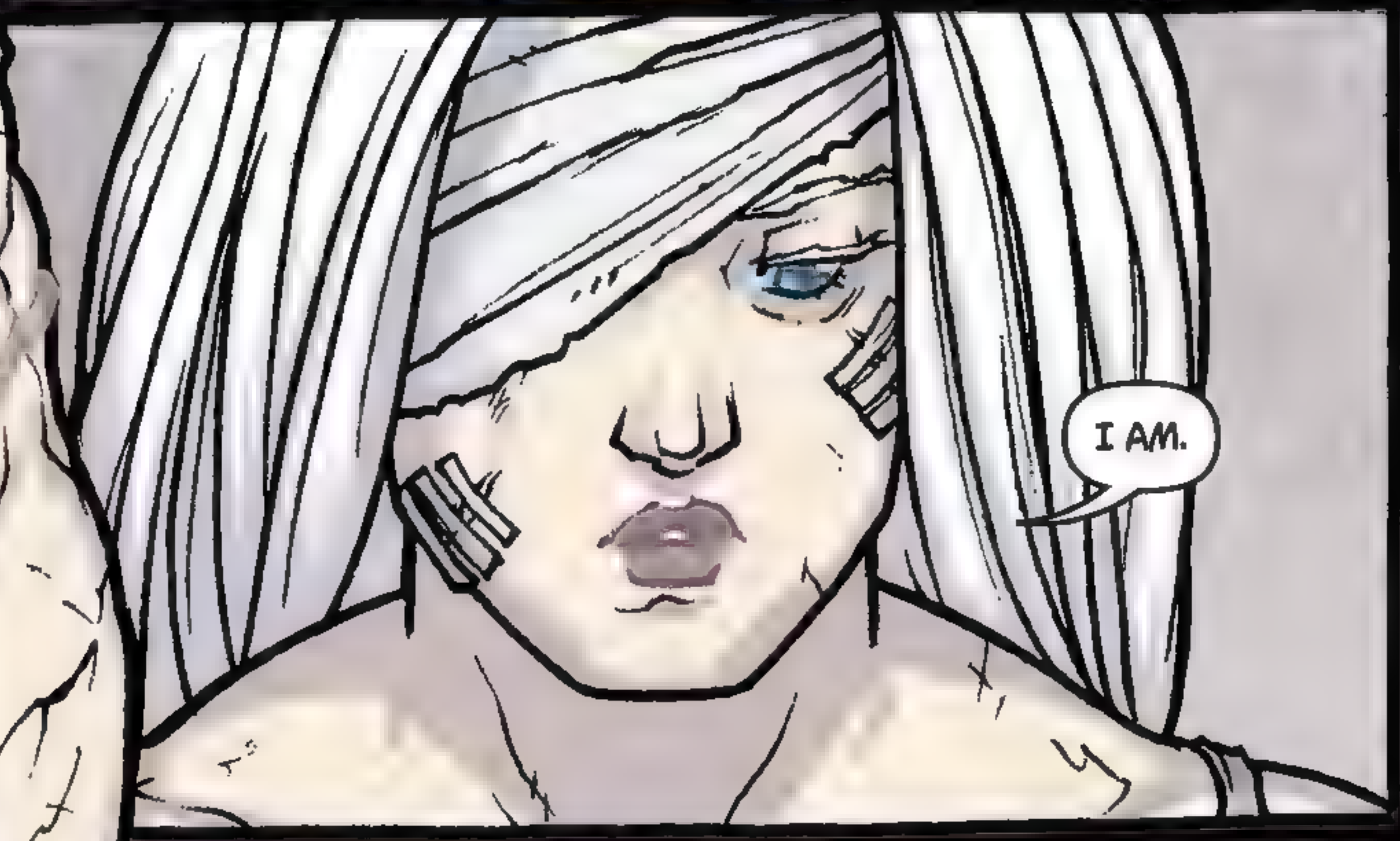


OH, HEY, GLORIA...

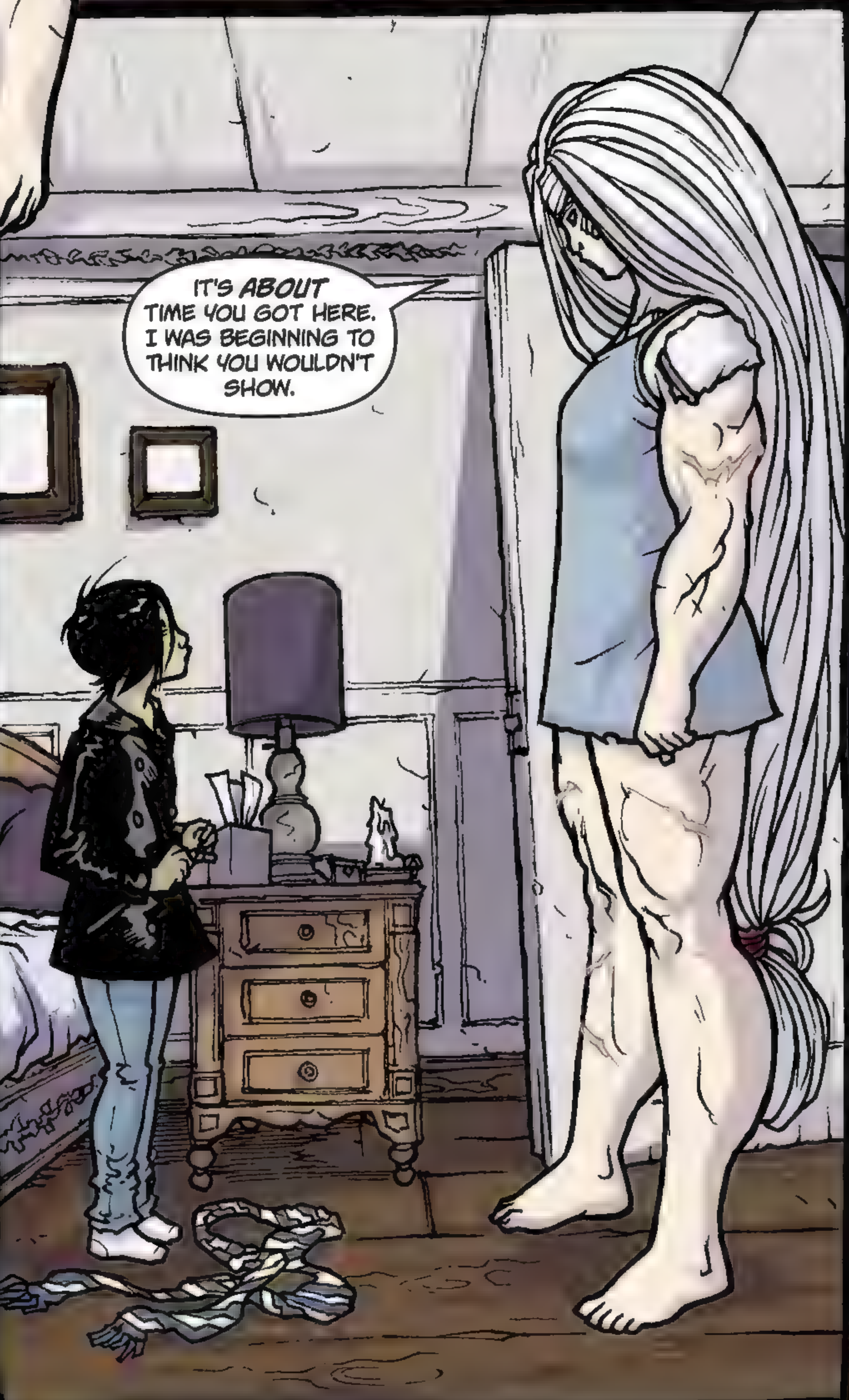
NO. NOT GLORIA.



LIM. HI. I'M... RILEY. YOU'RE... WOW.



I AM.



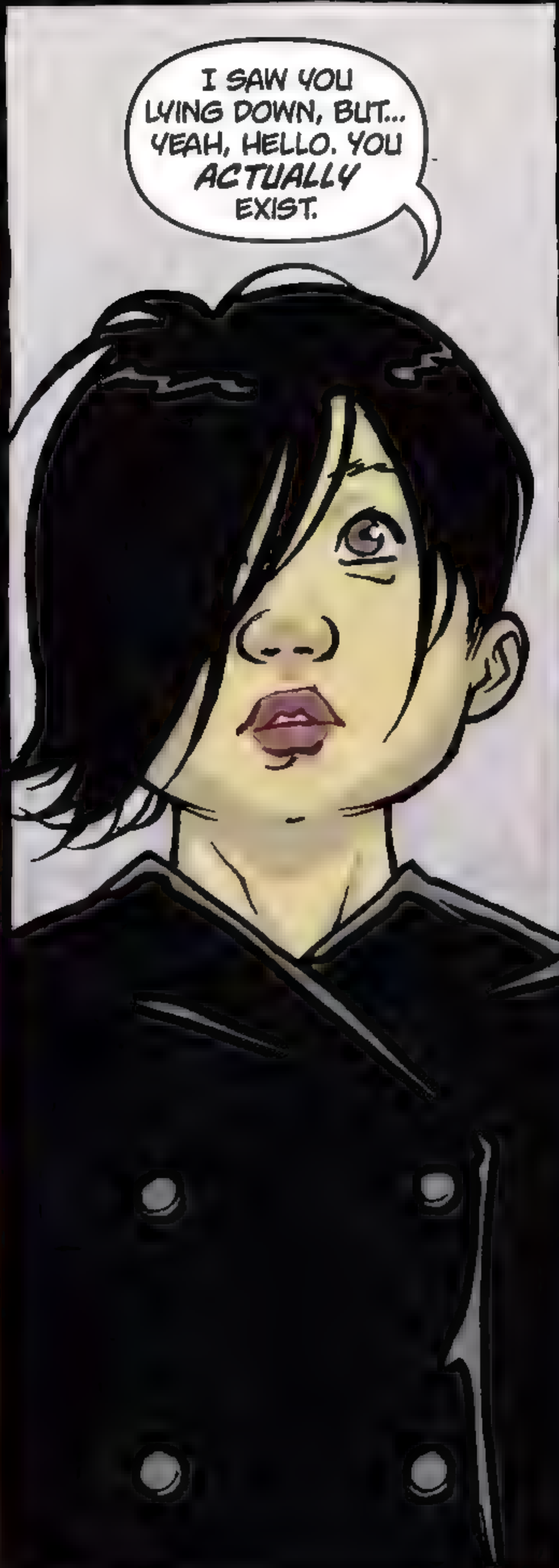
IT'S ABOUT TIME YOU GOT HERE. I WAS BEGINNING TO THINK YOU WOULDN'T SHOW.



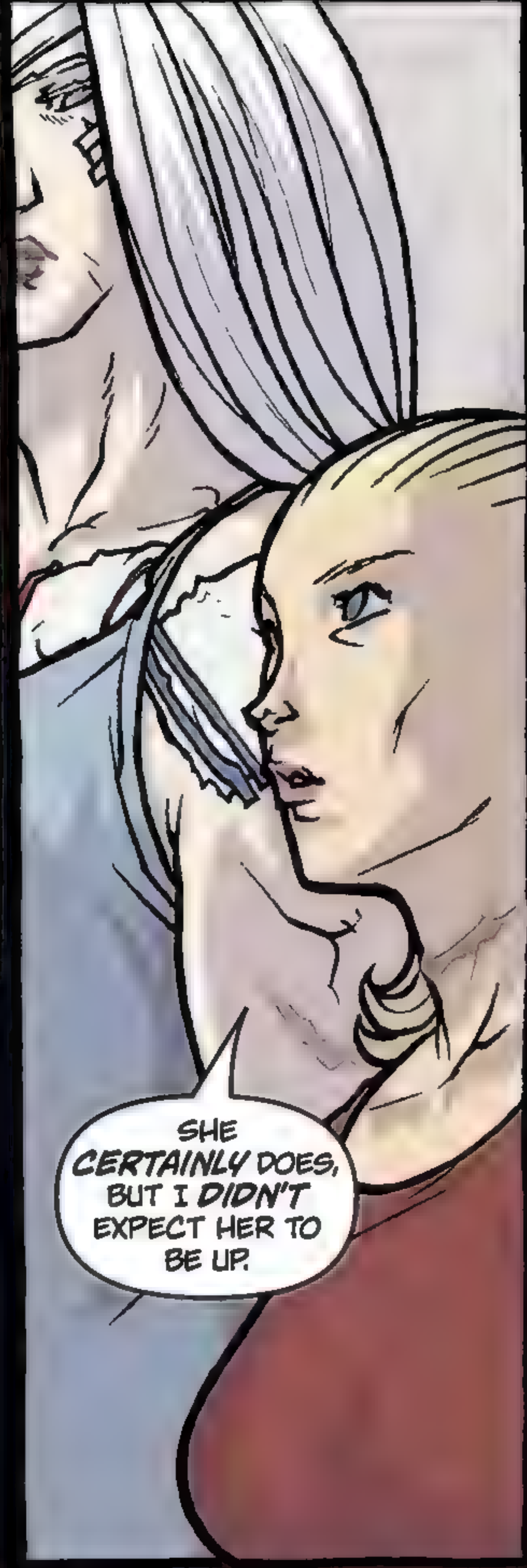


RILEY BARNES,
MEET GLORIANA
DEMETER.

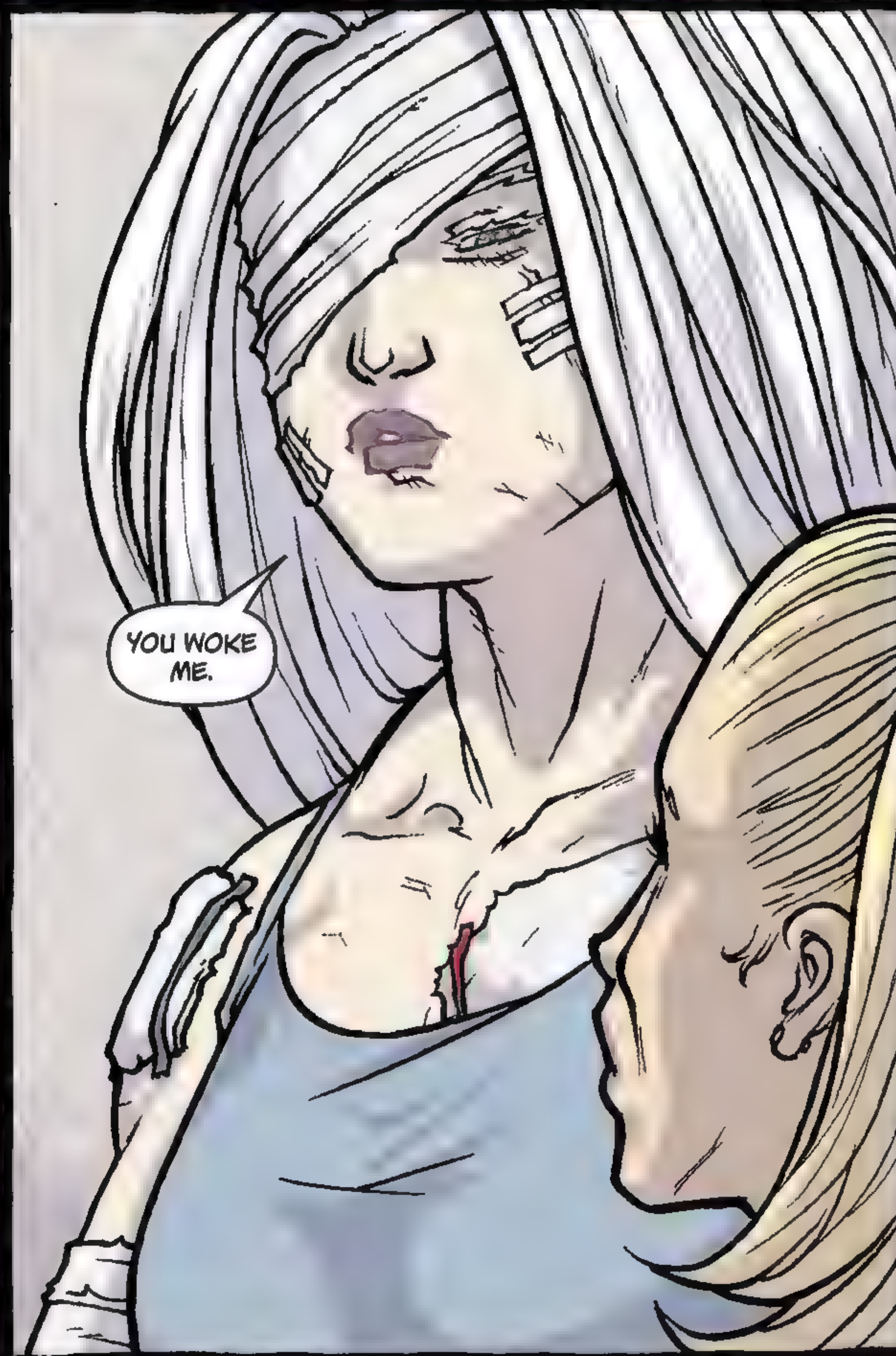
GLORY...



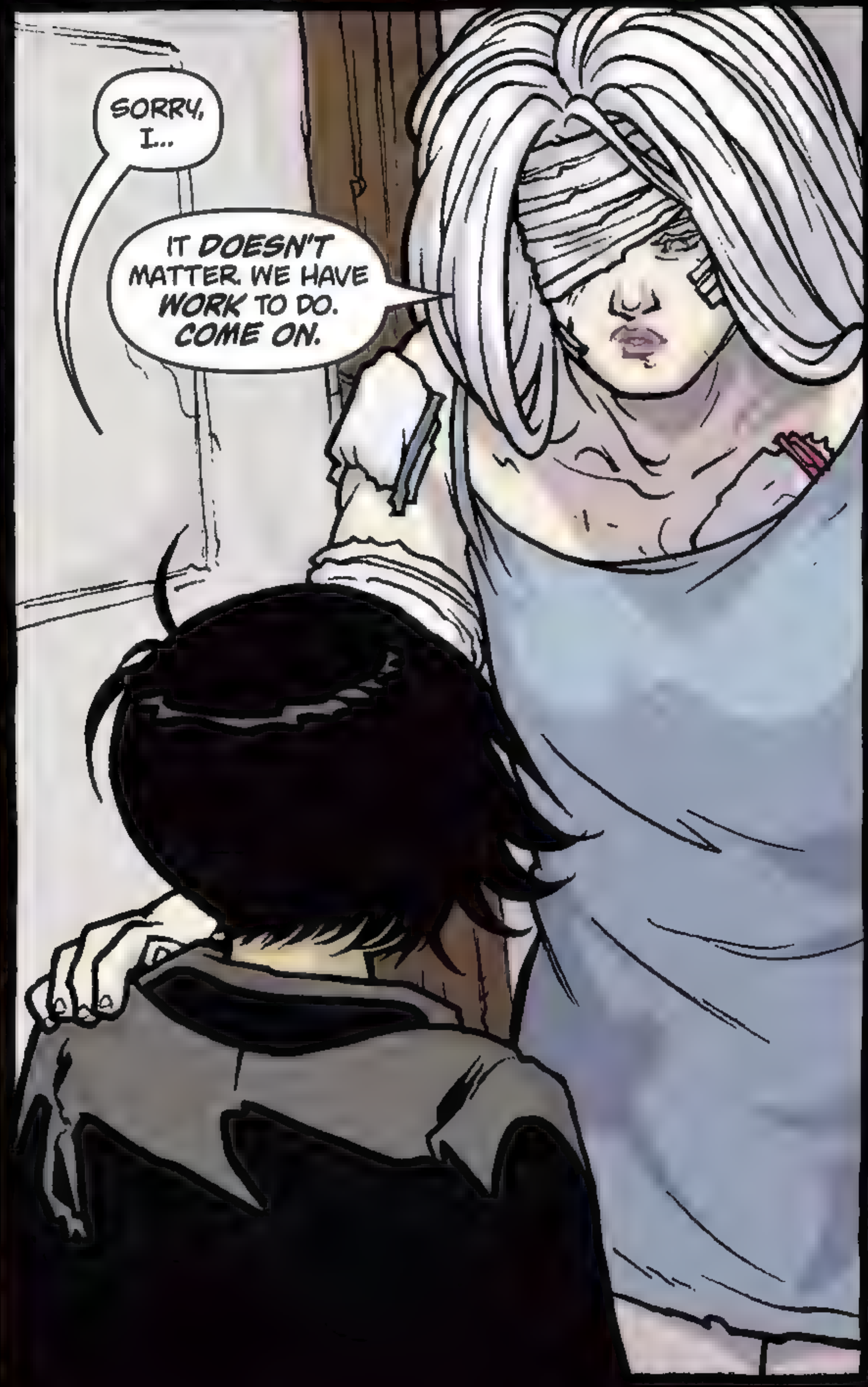
I SAW YOU
LYING DOWN, BUT...
YEAH, HELLO. YOU
ACTUALLY
EXIST.



SHE
CERTAINLY DOES,
BUT I DIDN'T
EXPECT HER TO
BE UP.



YOU WOKE
ME.

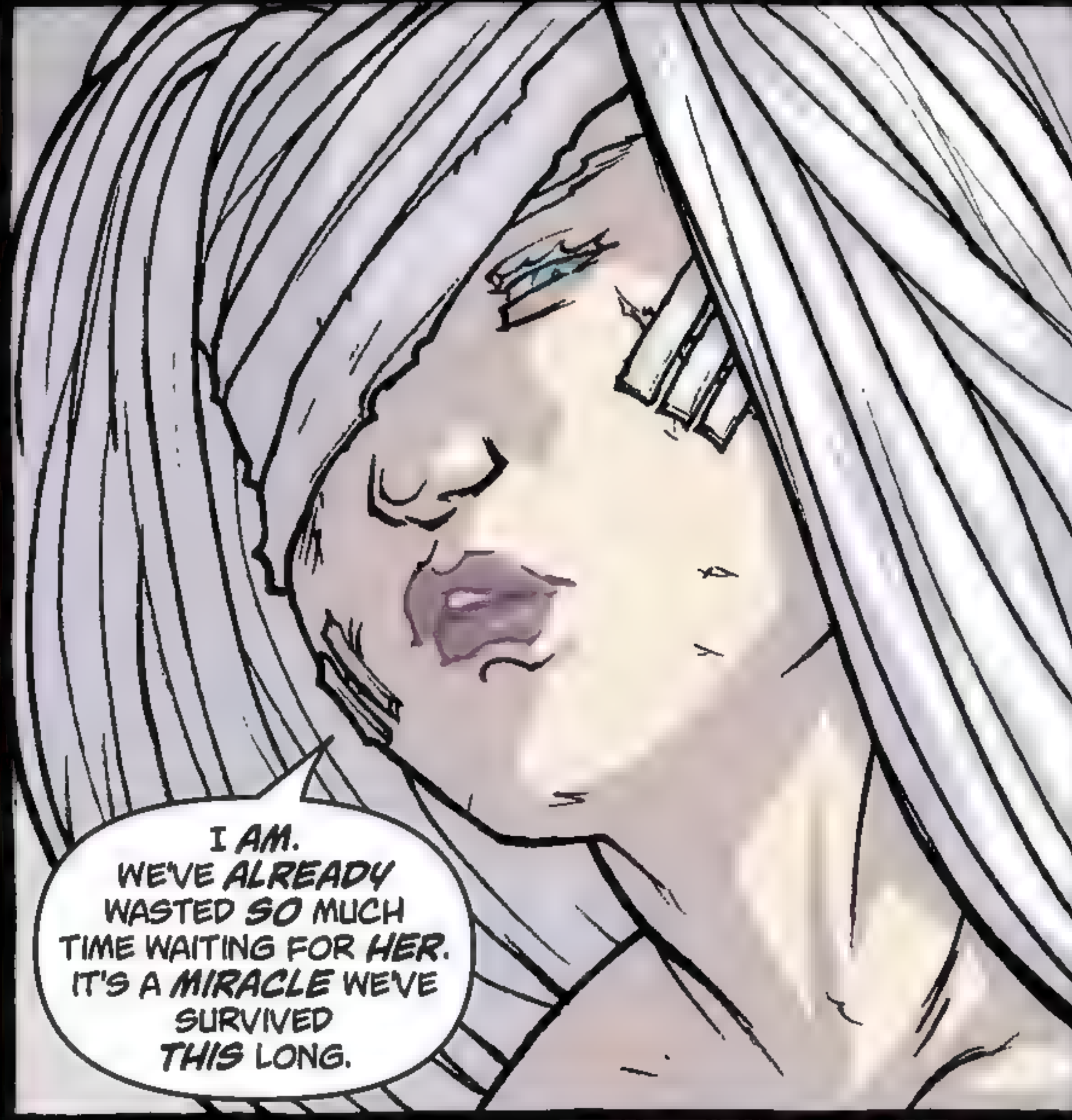


SORRY,
I...

IT DOESN'T
MATTER. WE HAVE
WORK TO DO.
COME ON.



AT THIS
TIME OF NIGHT?
YOU **CAN'T** BE
SERIOUS!



I AM.
WE'VE **ALREADY**
WASTED SO MUCH
TIME WAITING FOR HER.
IT'S A **MIRACLE** WE'VE
SURVIVED
THIS LONG.



THAT MEANS
WE CAN START ACTING
RECKLESS? BE **REASONABLE!**
YOU OF ALL PEOPLE **SHOULD**
KNOW HOW DANGEROUS IT
IS OUT **THERE**.

I DO.



I DON'T
UNDERSTAND WHY
YOU'RE WORRIED.
SHE'LL BE
WITH **ME**.

AS FOR
YOU...



..YOU'RE
NOT ALONE.





HOLY, HOLY,
HOLY CRAP!
THIS IS THE
COOLEST!



KEEP
QUIET.

THERE.
ILE DE TOMBLAINE.
THAT'S WHERE
WE'LL START.







...WHOA.



ALL THIS IS JUST HIDDEN BEHIND A **BUSH**? SOMEBODY COULD JUST WALK RIGHT IN.

IT'S MORE PROTECTED THAN IT APPEARS.



IF YOU SAY SO.



YOU KNOW, I STILL CAN'T BELIEVE YOU'RE HERE. AFTER ALL THESE YEARS, I...

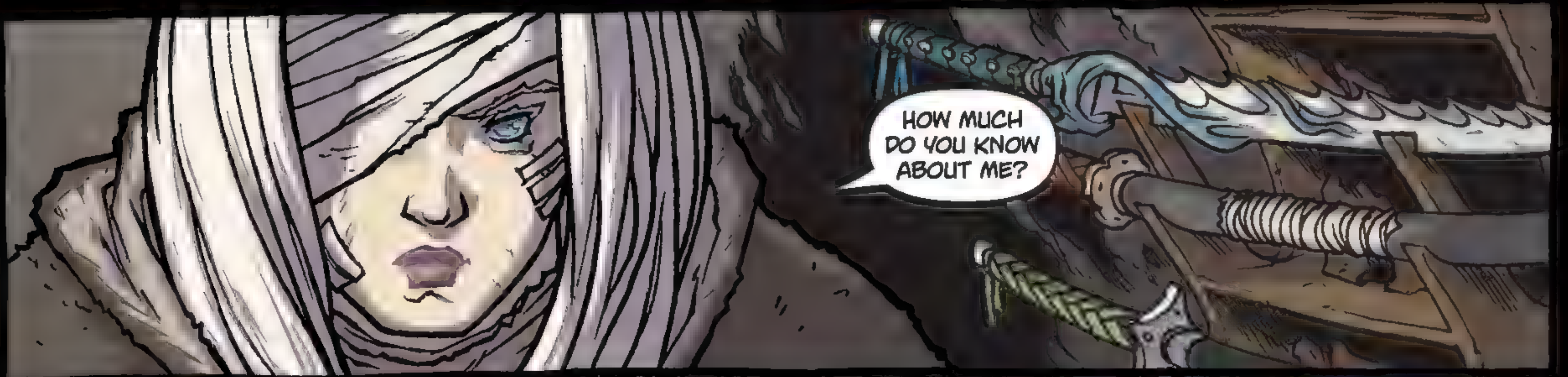
TAKE A SEAT.



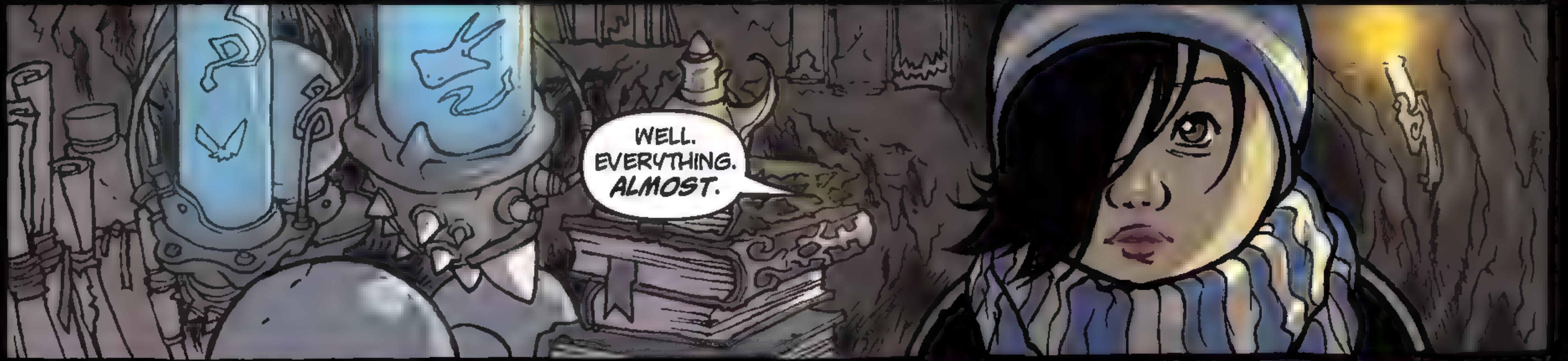
I HAVE SO MUCH TO ASK YOU ABOUT... MY DREAMS, WHERE YOU WENT, WHO HURT YOU. I'M NOT SURE WHERE TO BEGIN...



THEN I WILL.

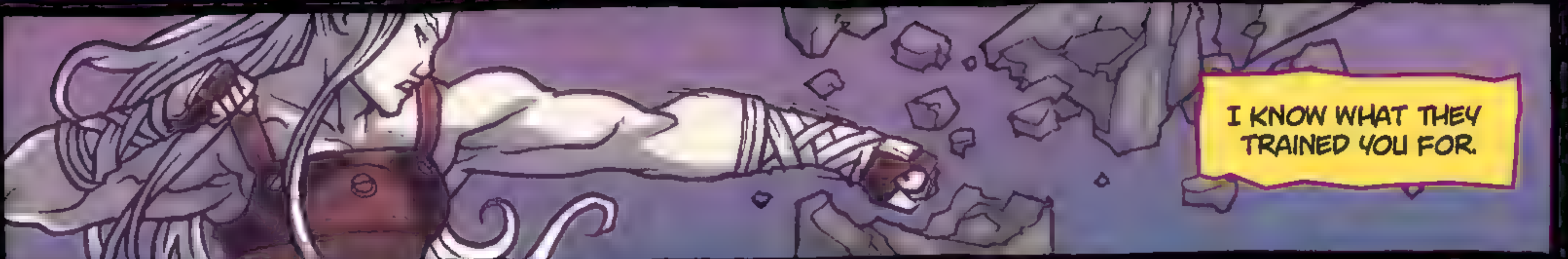


HOW MUCH
DO YOU KNOW
ABOUT ME?

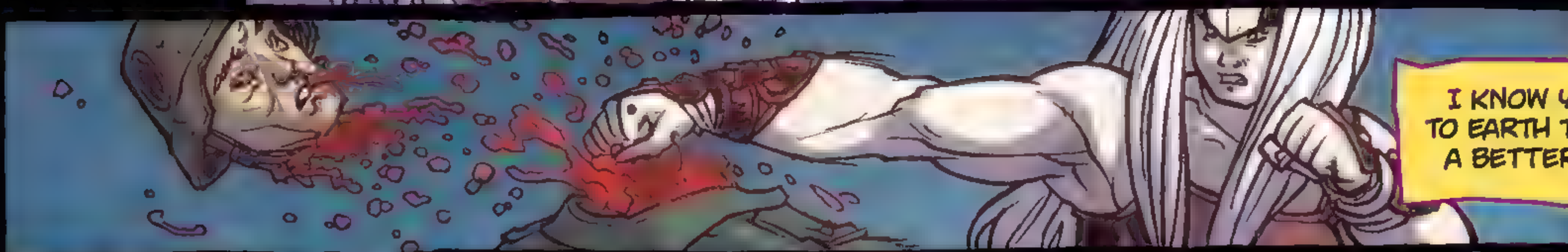


WELL.
EVERYTHING.
ALMOST.

I KNOW WHERE
YOU CAME FROM.



I KNOW WHAT THEY
TRAINED YOU FOR.



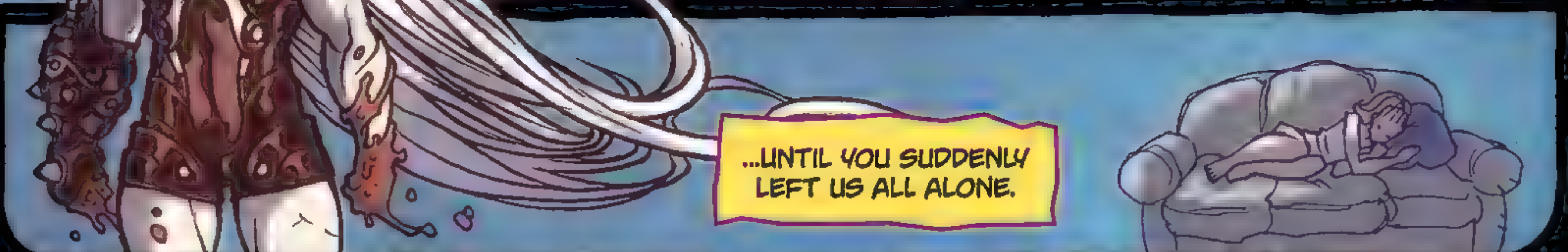
I KNOW YOU CAME
TO EARTH TO MAKE IT
A BETTER PLACE...



...NO MATTER WHAT.



YOU PROTECTED
US FOR DECADES...

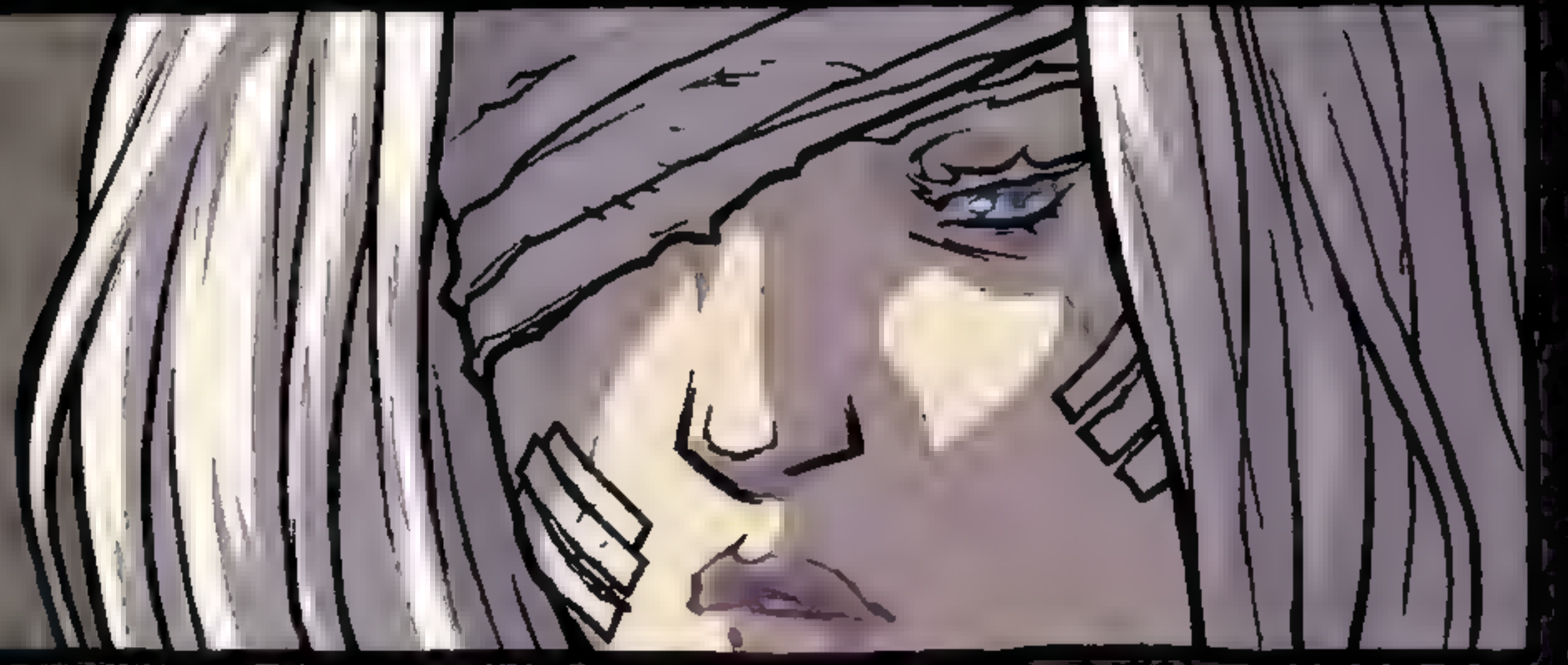
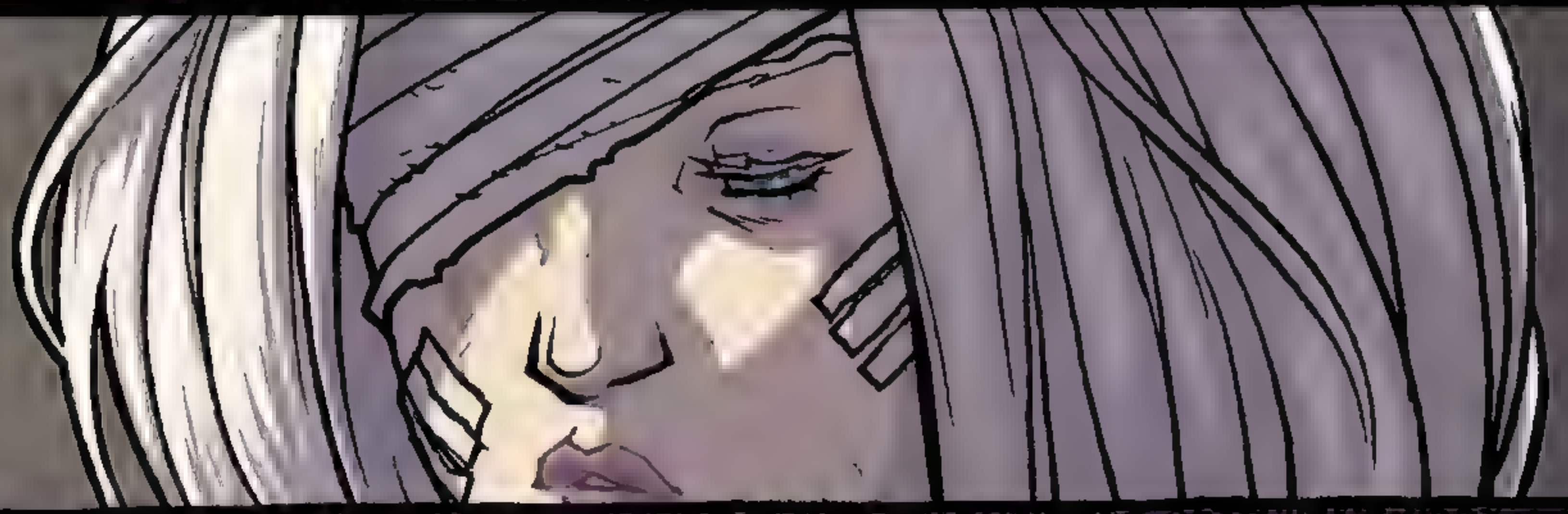


...UNTIL YOU SUDDENLY
LEFT US ALL ALONE.



THEN MY DREAMS
WENT INTO REPEATS, I
DON'T KNOW WHERE YOU
WENT OR WHY. GLORIA SAYS
YOU DISAPPEARED, BUT
THAT'S IT.





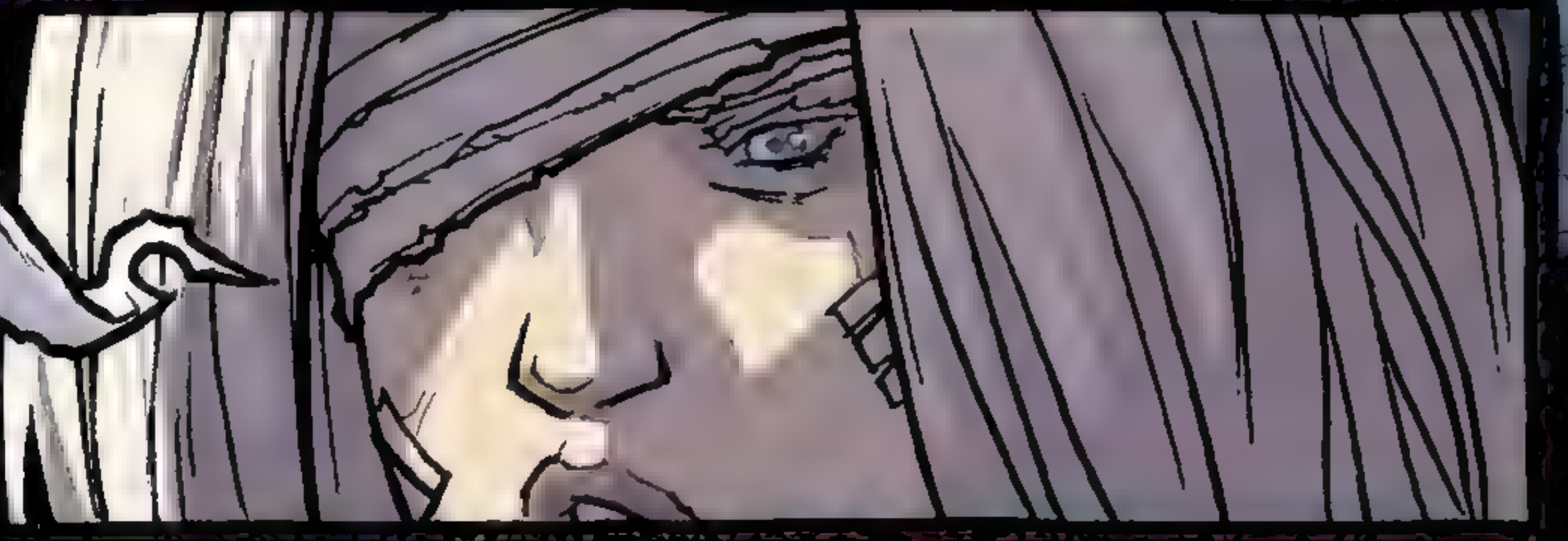
MY PEOPLE
WENT
TO WAR.



IF YOU KNOW ME SO WELL YOU KNOW
MY FATHER, SILVERFALL, WAS SLOWLY
BREAKING HIS TRUCE WITH MY
MOTHER'S PEOPLE OVER HER
REALM, THULE, AND YOUR OWN.

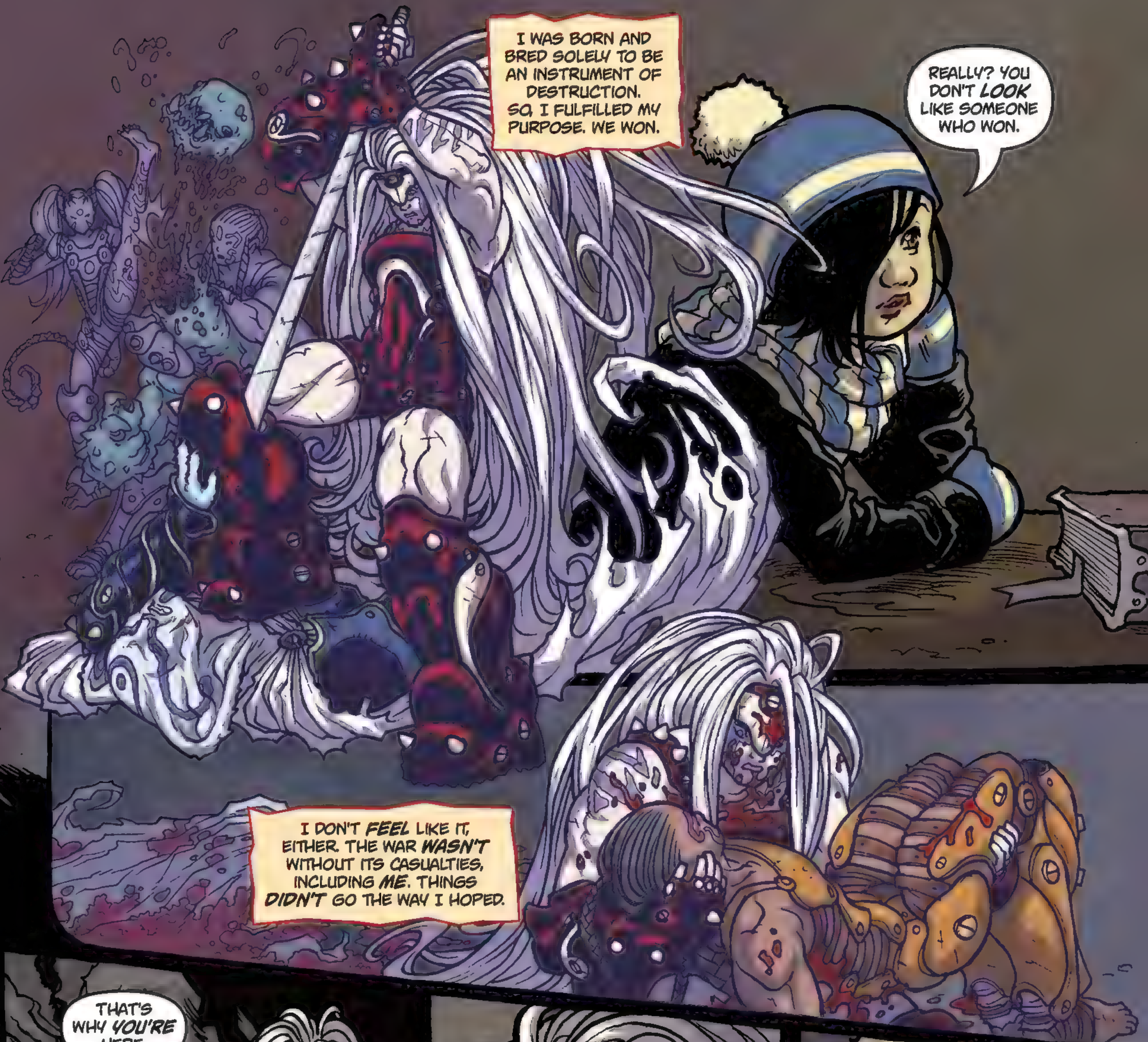
EVENTUALLY THEIR COLD
WAR WENT HOT...

...ENDING
MY LIFE AS A
SUPERHERO...



...AND BEGINNING MY
LIFE AS A WEAPON.





I WAS BORN AND BRED SOLELY TO BE AN INSTRUMENT OF DESTRUCTION. SO I FULFILLED MY PURPOSE. WE WON.

REALLY? YOU DON'T LOOK LIKE SOMEONE WHO WON.

I DON'T *FEEL* LIKE IT, EITHER. THE WAR *WASN'T* WITHOUT ITS CASUALTIES, INCLUDING *ME*. THINGS *DIDN'T* GO THE WAY I HOPED.



THAT'S WHY *YOU'RE* HERE.

I'M GOING TO WAR ONE *MORE* TIME... THE WAY I WANT TO, *NOT* THE WAY I WAS TRAINED TO.

I HAVE WRONGS TO RIGHT, ONES THAT WILL *CHANGE* OUR WORLDS FOR THE *BETTER*.

...ARE YOU *RECRUITING* ME?



I AM.

YOU'RE BEING RECRUITED INTO AN ARMY.

MY ARMY.



WARTIME'S UPON US.



LORD
SILVERFALL?



WE'VE HEARD
BACK FROM OUR
CONTACT IN MONT
ST. MICHEL. THE
GIRL'S ARRIVED, SIR.
SHE'S **FOUND**
GLORY.

DO WE HAVE
ANY IDEA WHAT
SHE KNOWS ABOUT
GLORY, ABOUT
US?



DOES SHE
KNOW WE HAVE
GLORIANA'S
MOTHER?



WE'RE NOT
SURE YET, SIR.
I'M EXPECTING
TO HEAR MORE
SOON.



STOP
EXPECTING.
START
KNOWING.

I KNOW
MY DAUGHTER
WELL.

IF GLORIANA
KNEW WHAT HAPPENED
TO HER MOTHER WHERE
HER BODY ENDED UP... WAR
WOULD BEGIN ANEW.



WE NEED TO MAKE SURE
IT DOESN'T HAPPEN AGAIN.



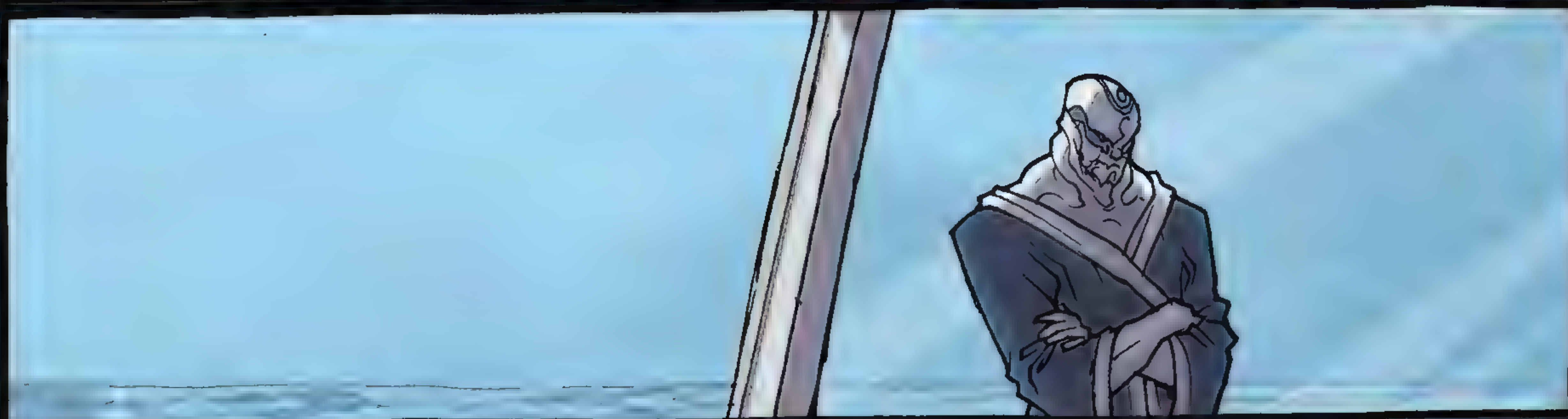
UNDERSTOOD.
I'LL PRESSURE
OUR CONTACT. IS
THERE ANYTHING
ELSE?



NO. NOT
FOR NOW... NOT
UNTIL WE KNOW
MORE.



THAT WILL
BE ALL.



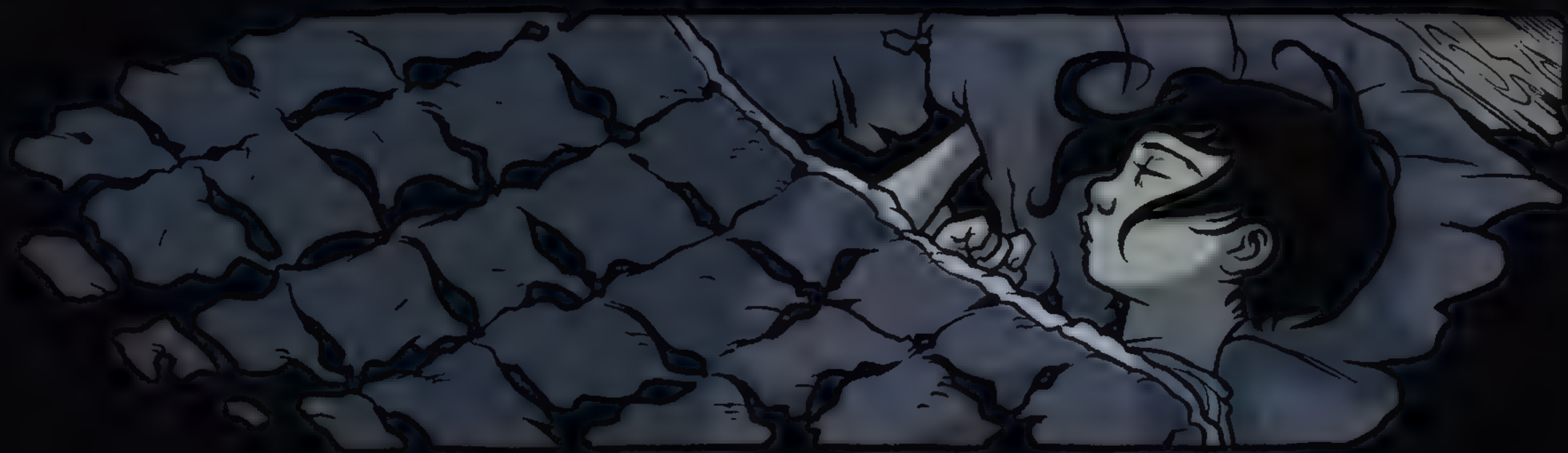
YOU DO
REALIZE YOU'RE
ASKING THE WRONG
QUESTION ABOUT
GLORIANA, DON'T
YOU?

IT COULD
BE MUCH
WORSE.



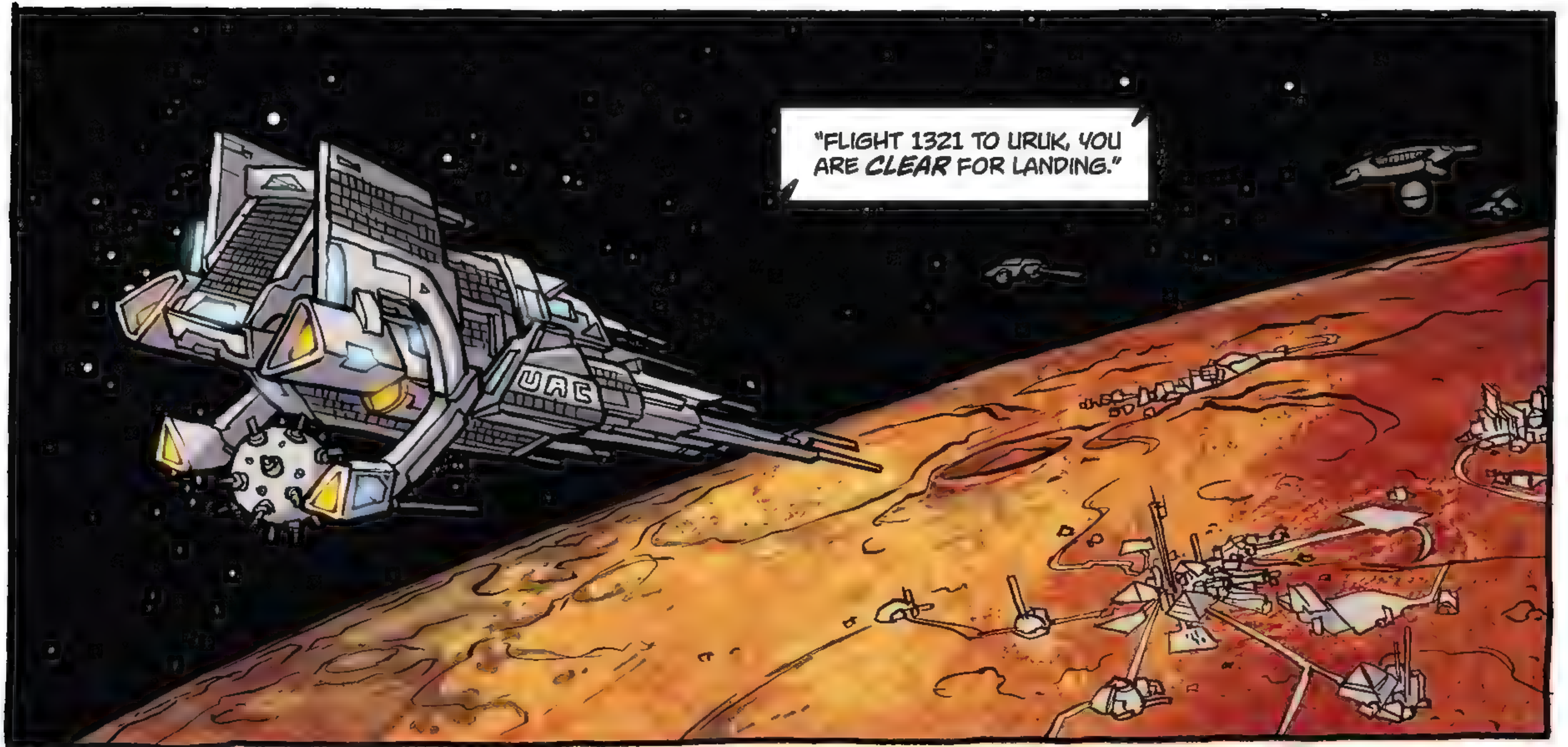
DOES OUR
DAUGHTER KNOW
I'M ALIVE?

RILEY

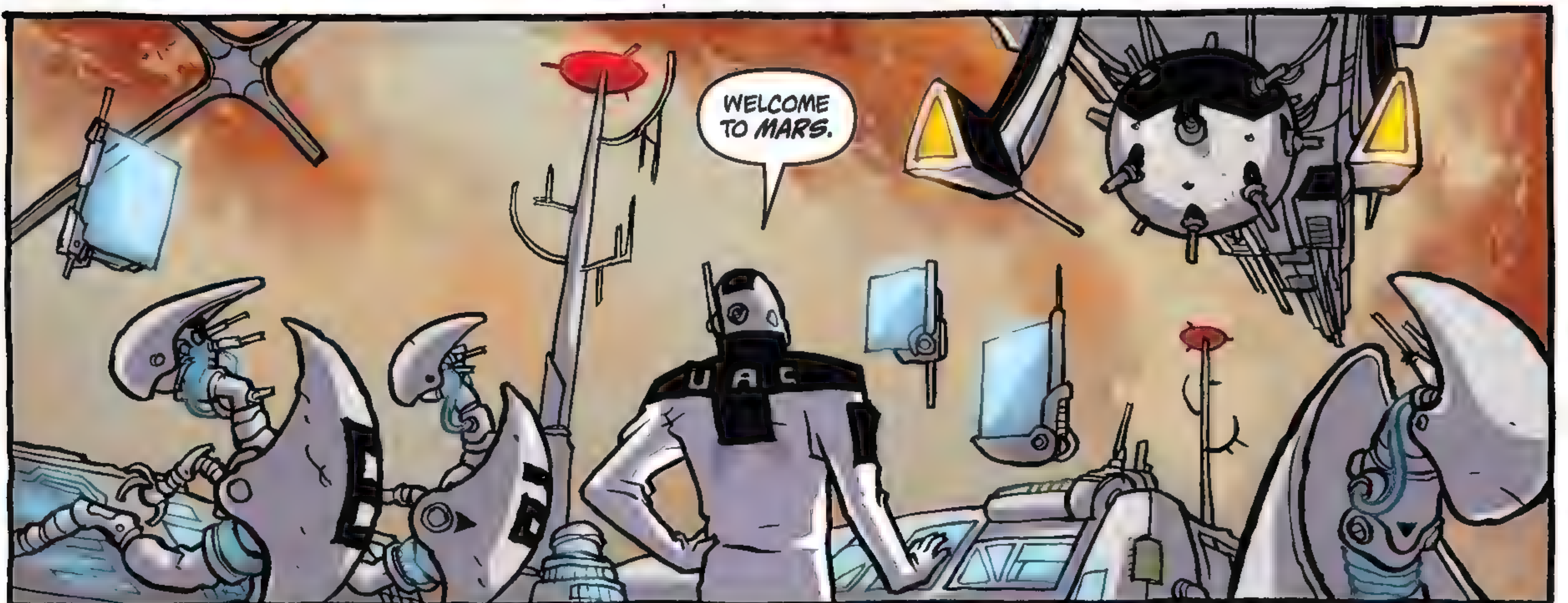


DREAMS

FIVE HUNDRED



YEARS



LATER

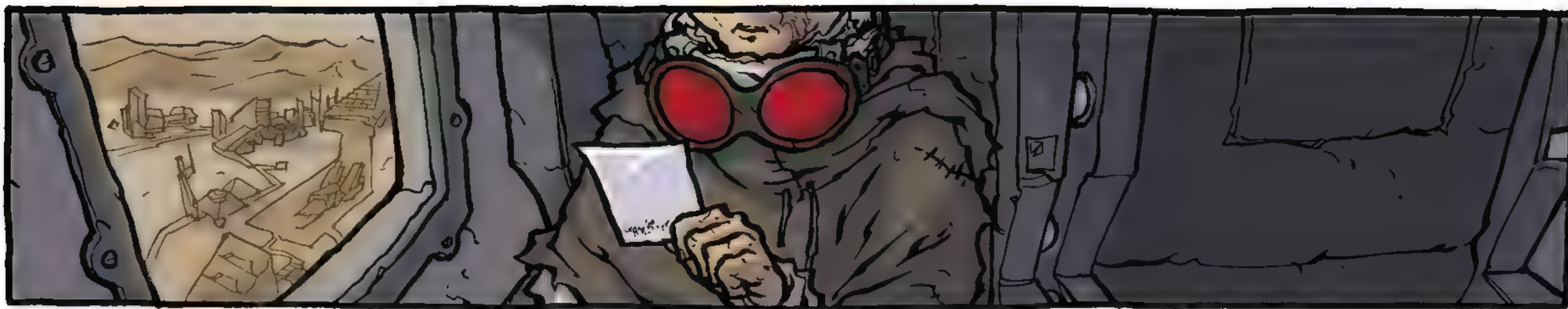
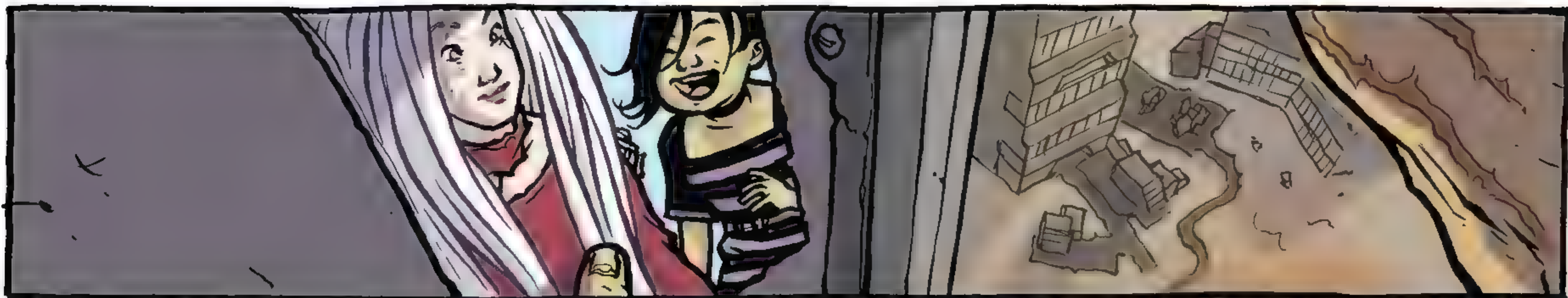


IMAGE COMICS PRESENTS



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WRITER



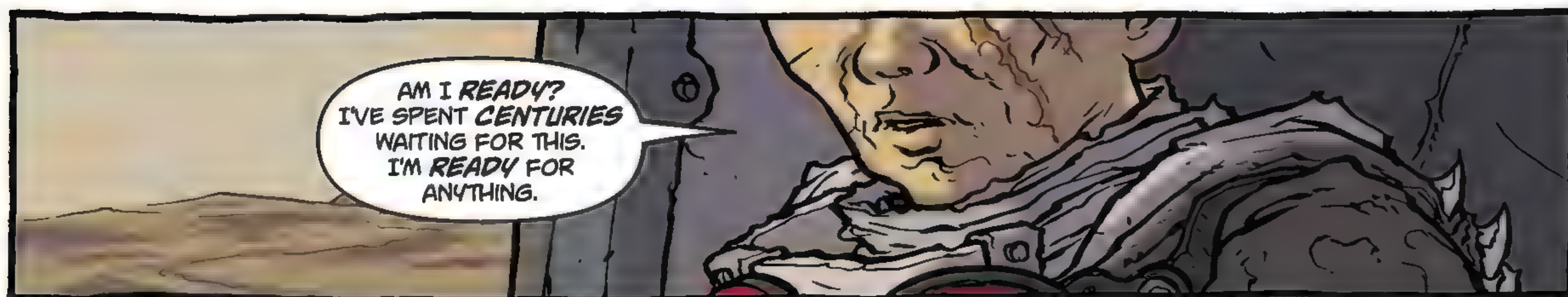
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GLORY

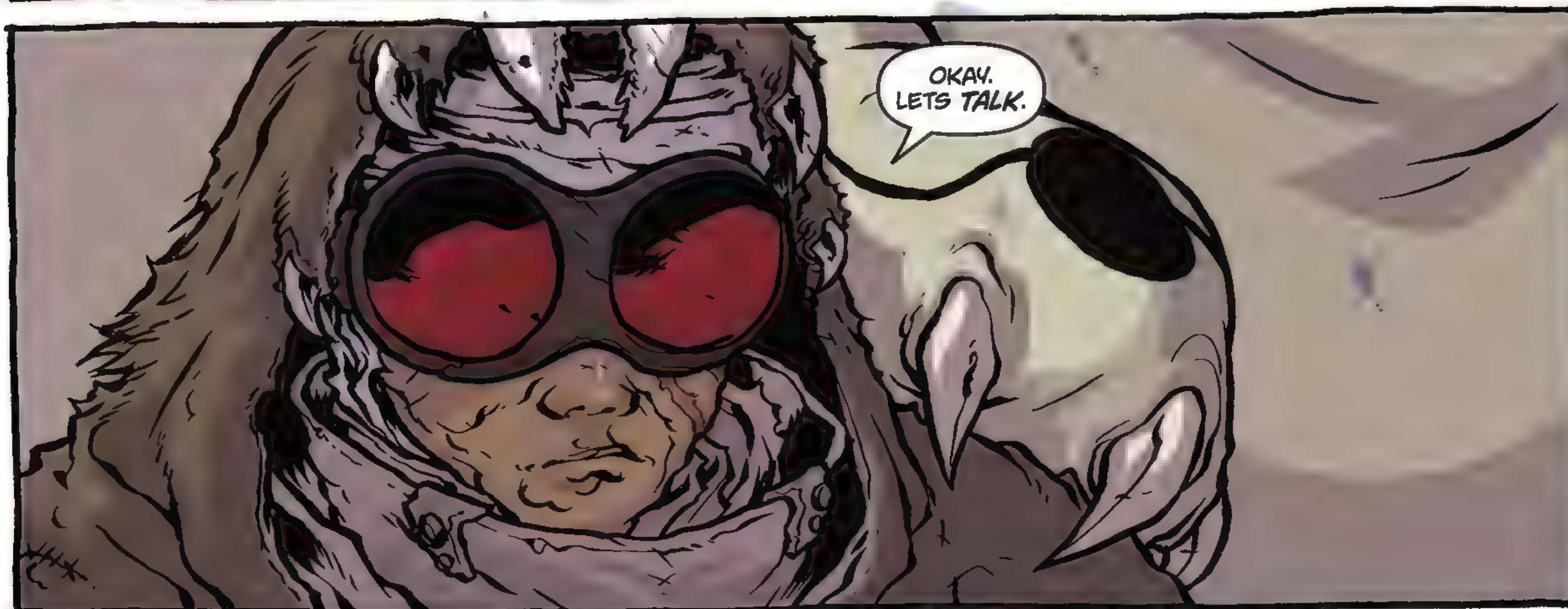
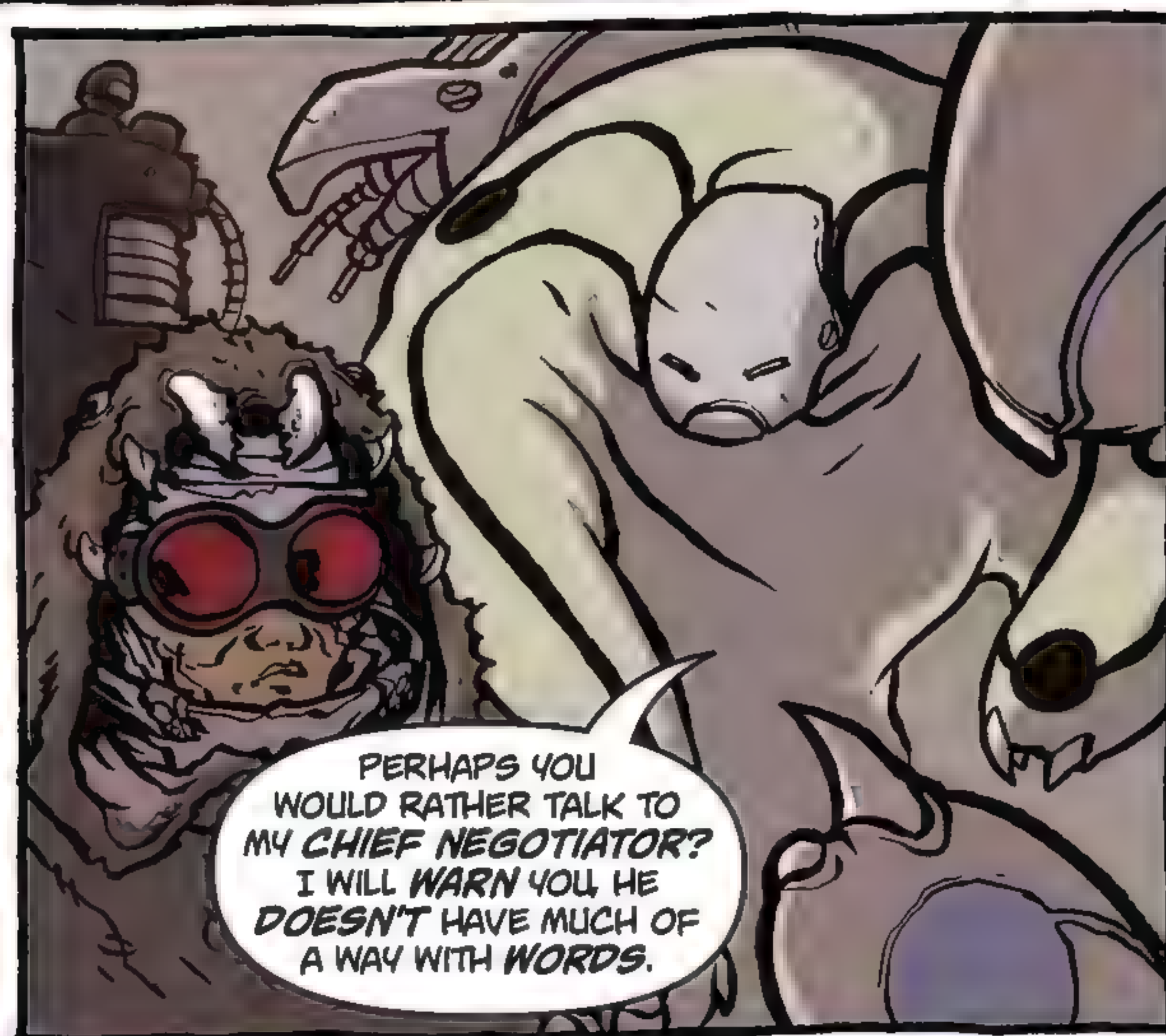
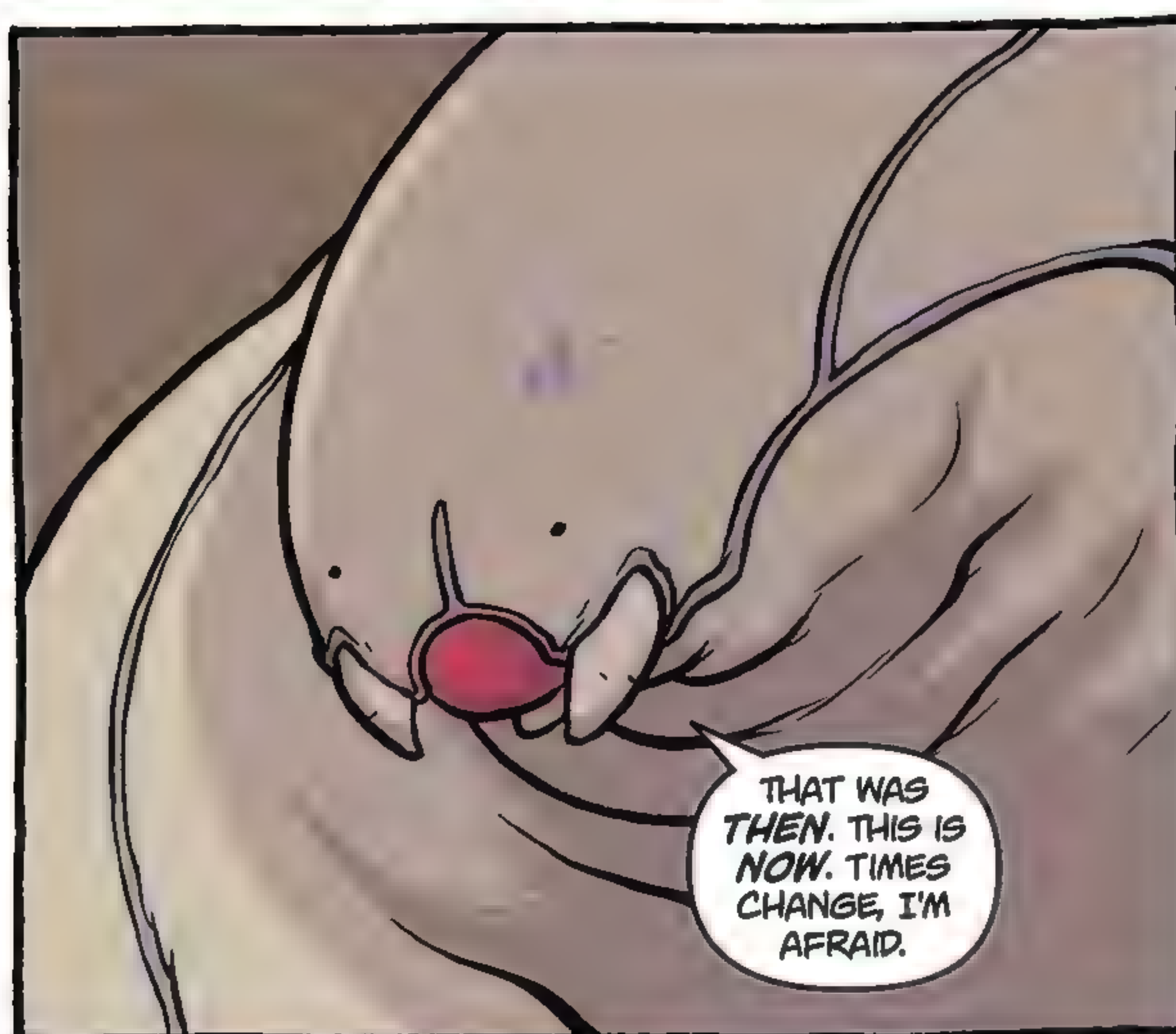
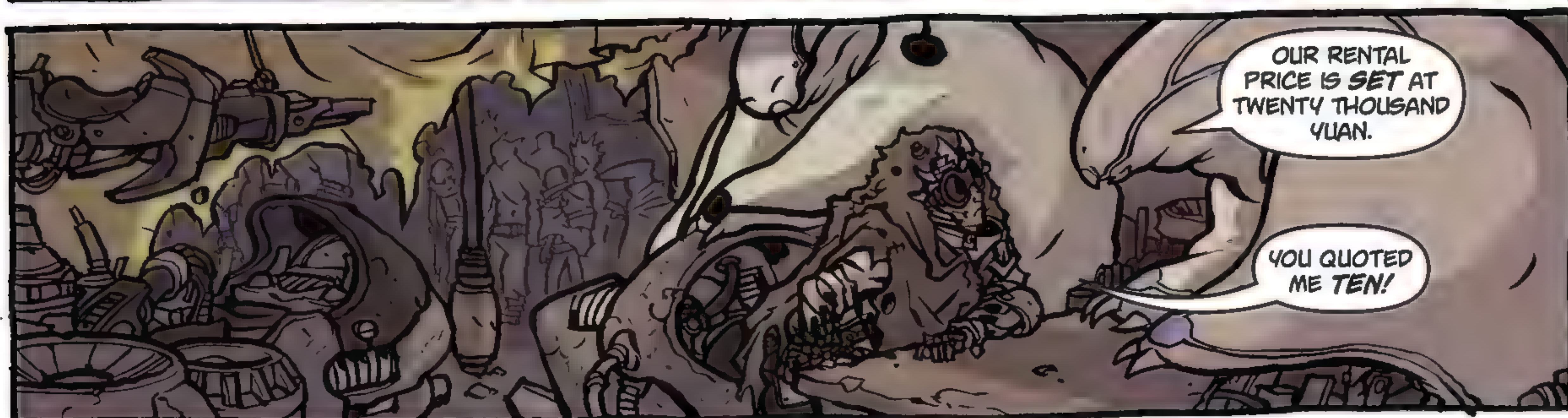
AND I TOLD
YOU, PLEASE...

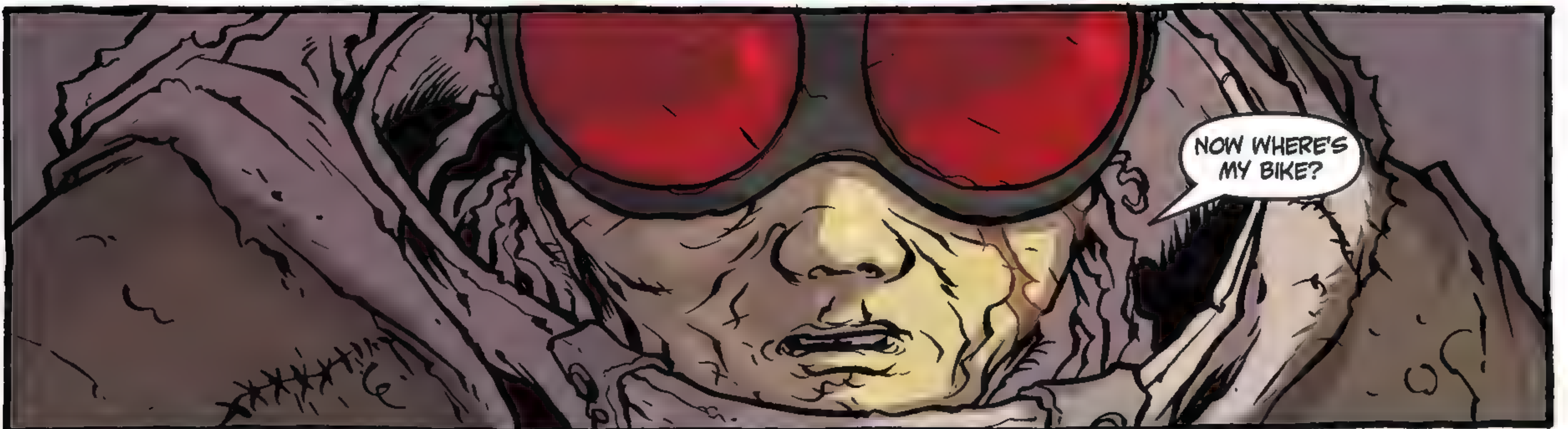
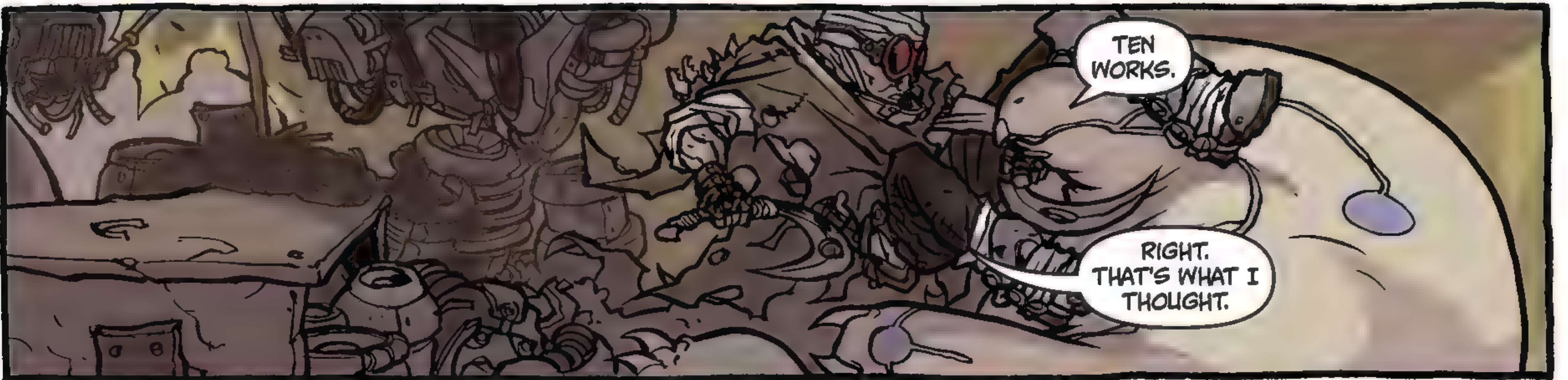
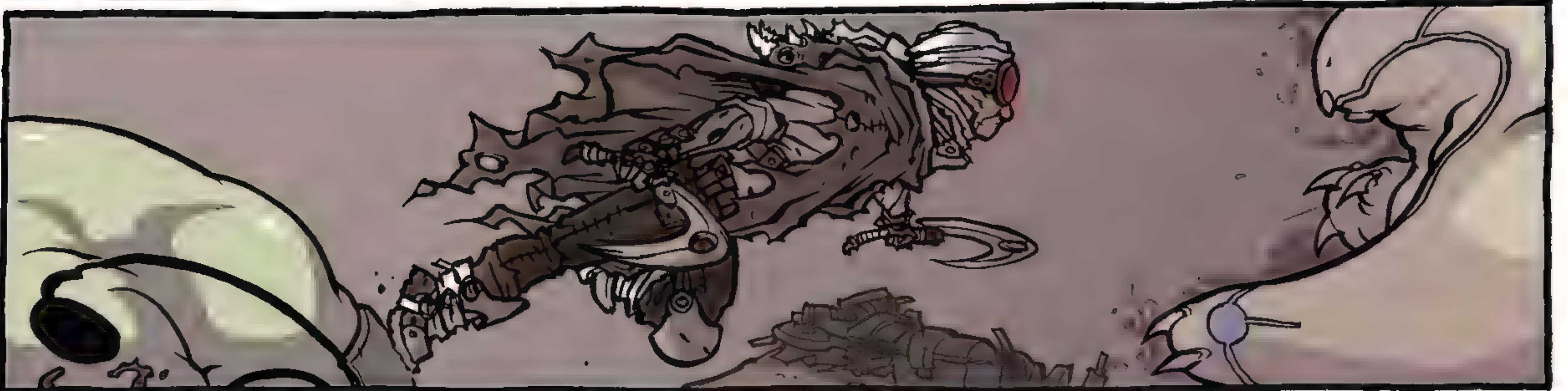
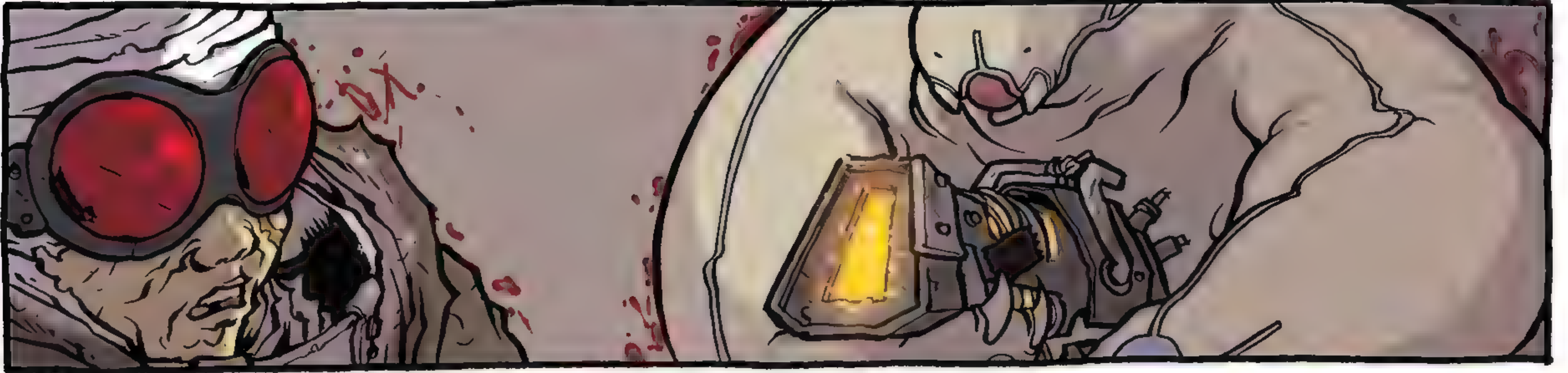
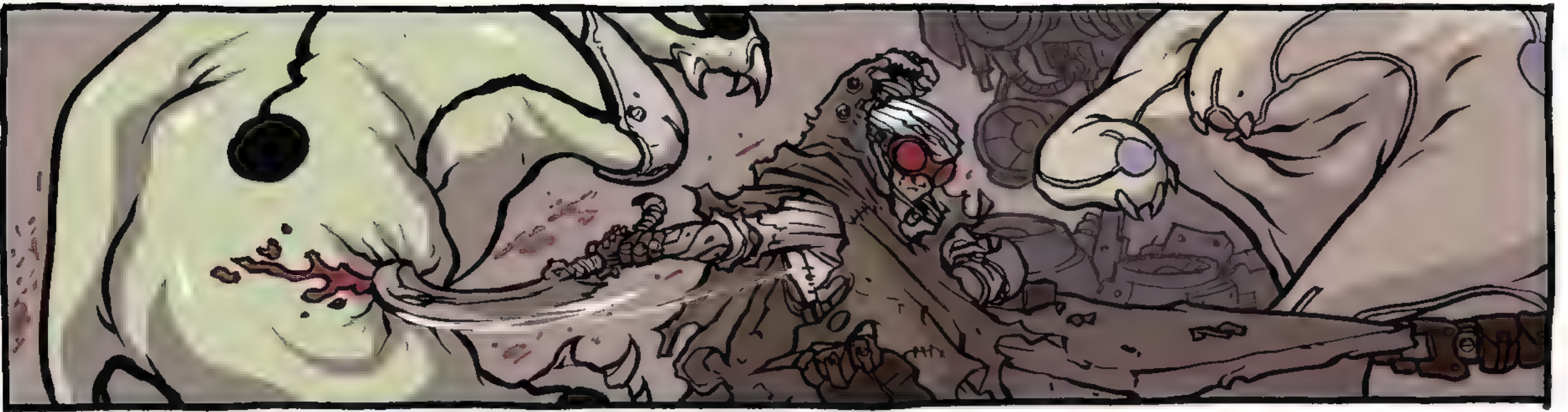
CALL ME
RILEY.

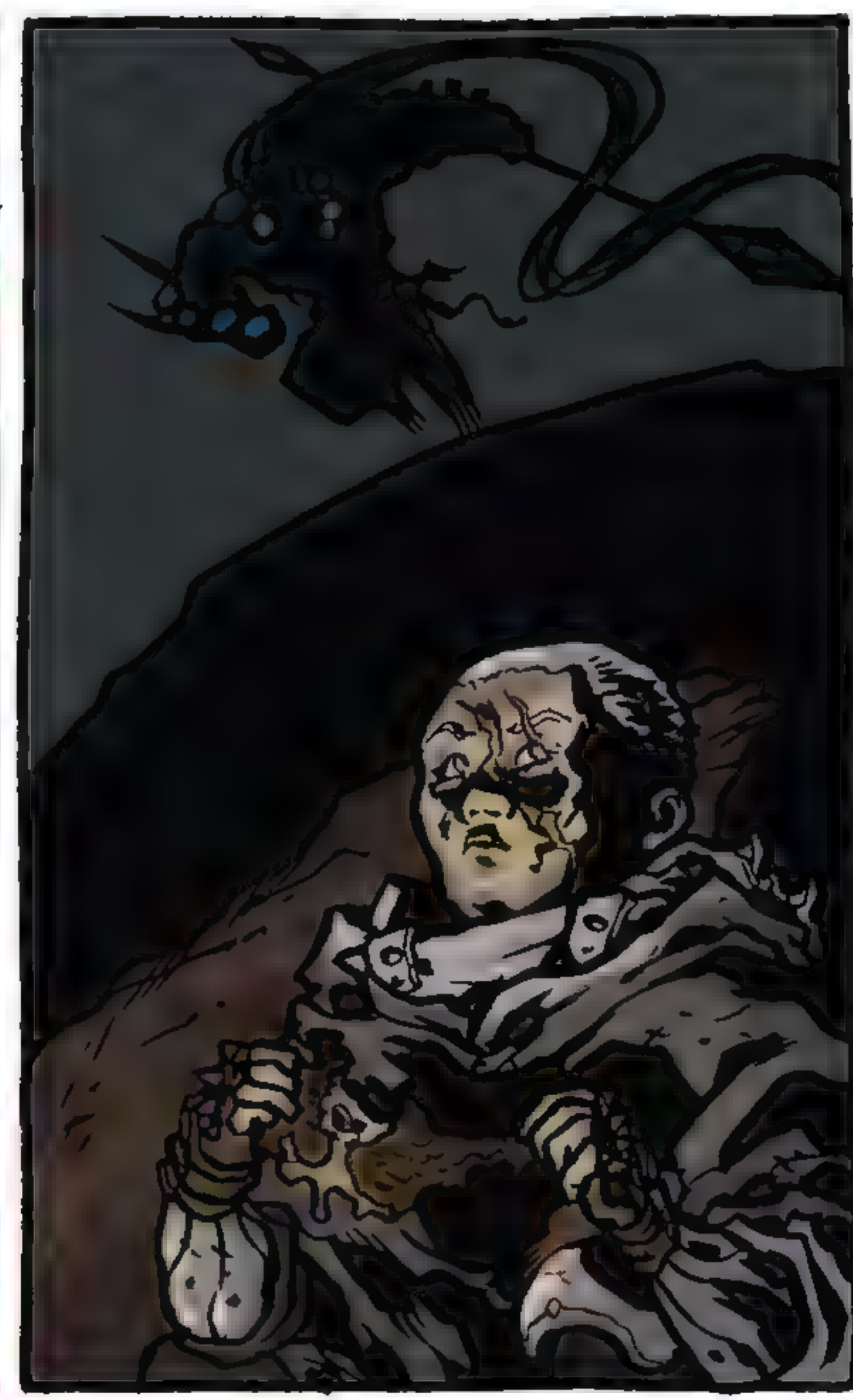
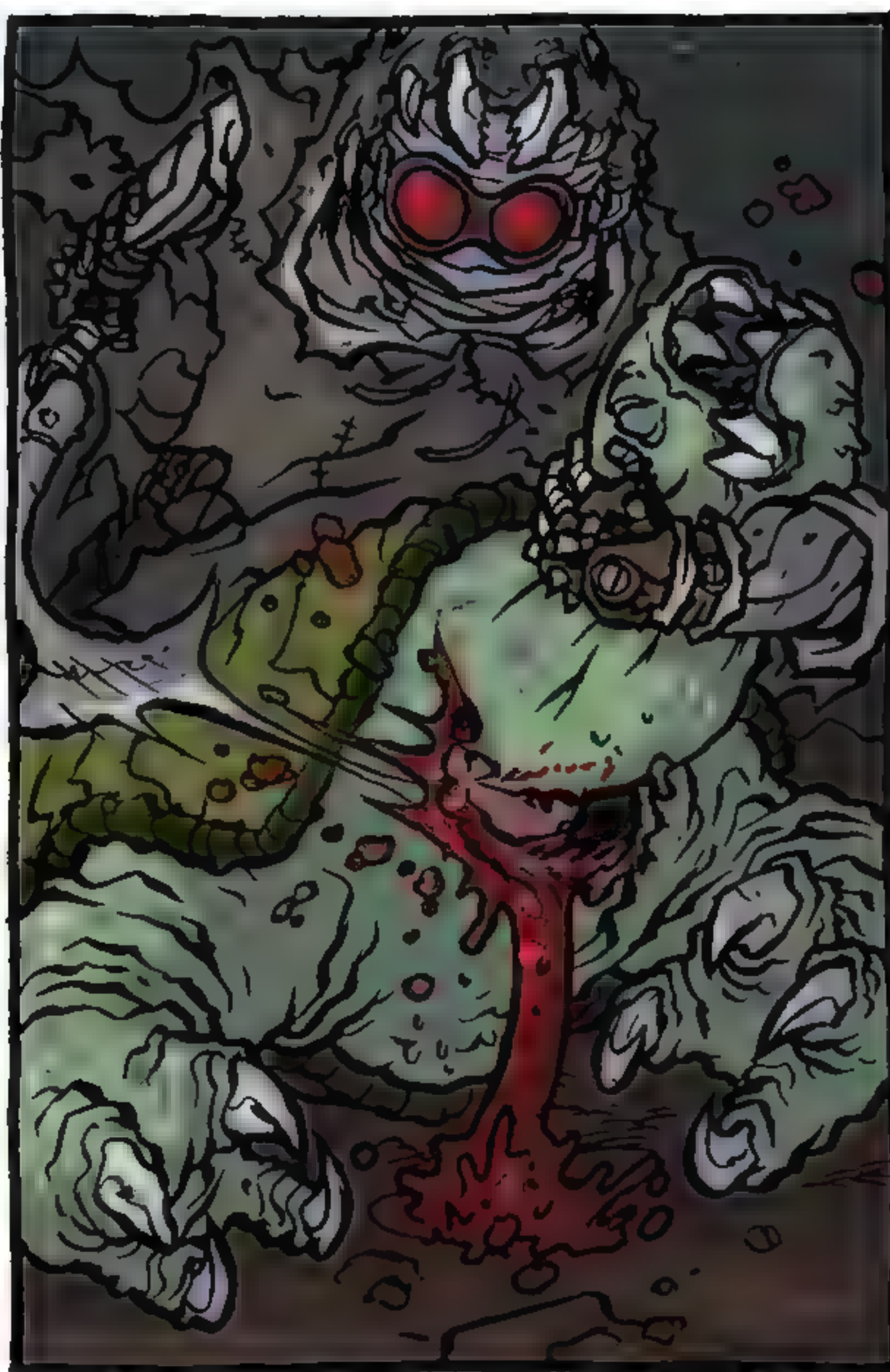
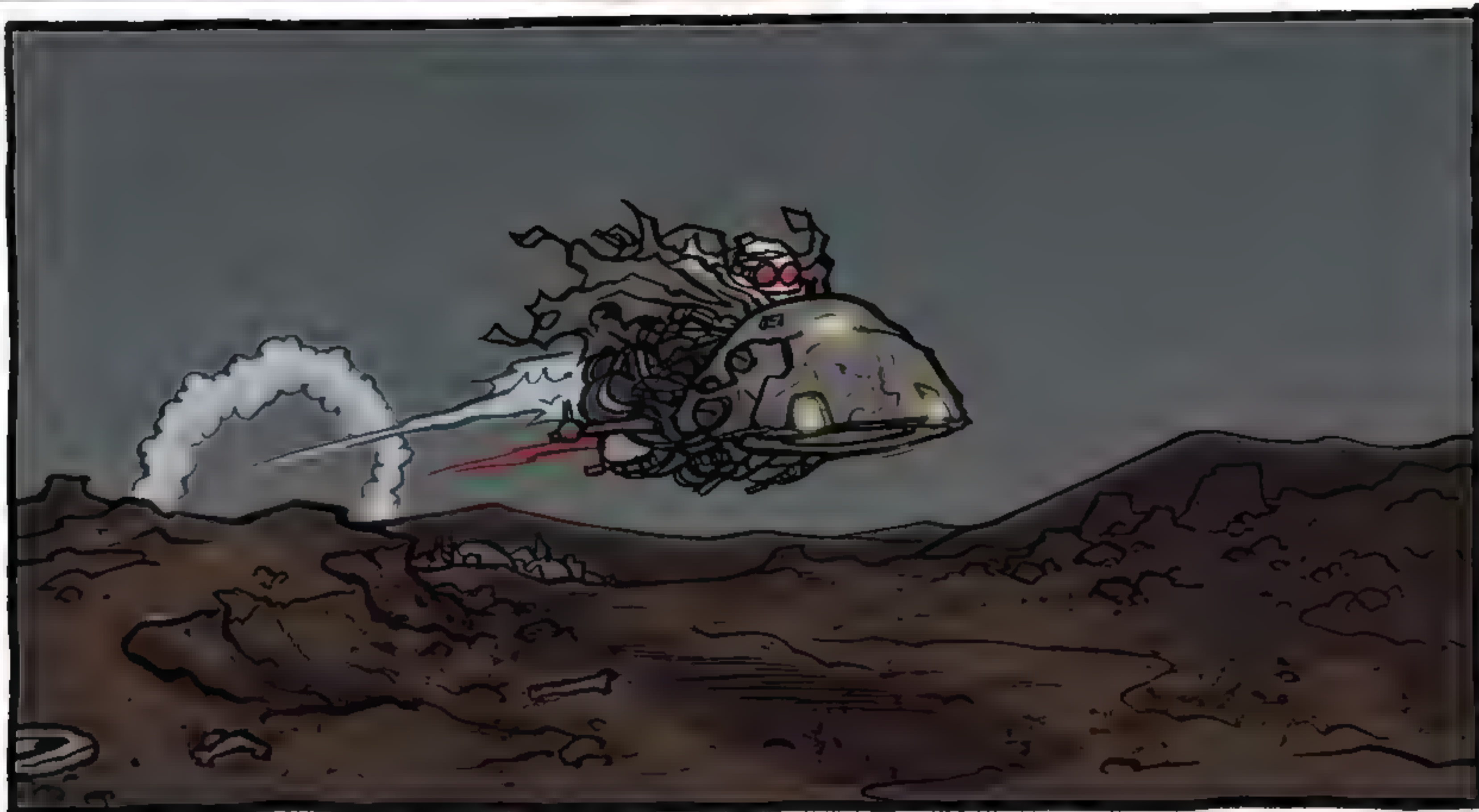
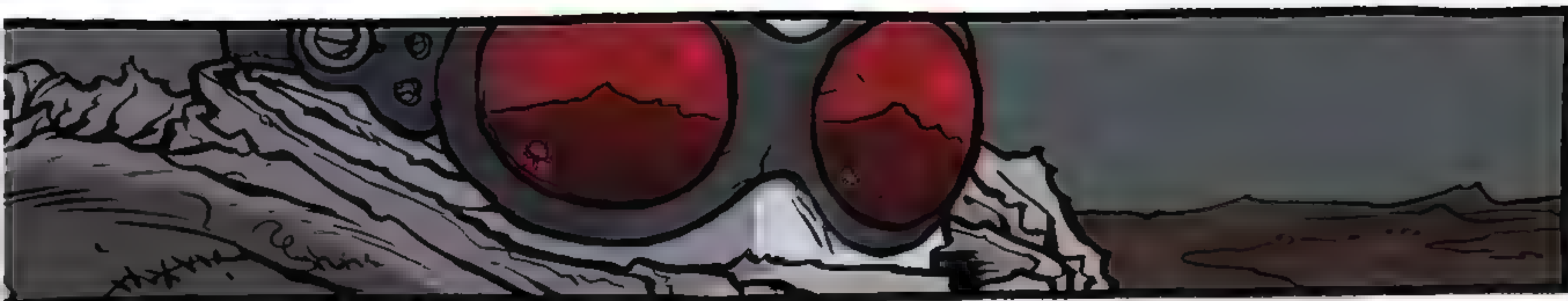
Glory's
first

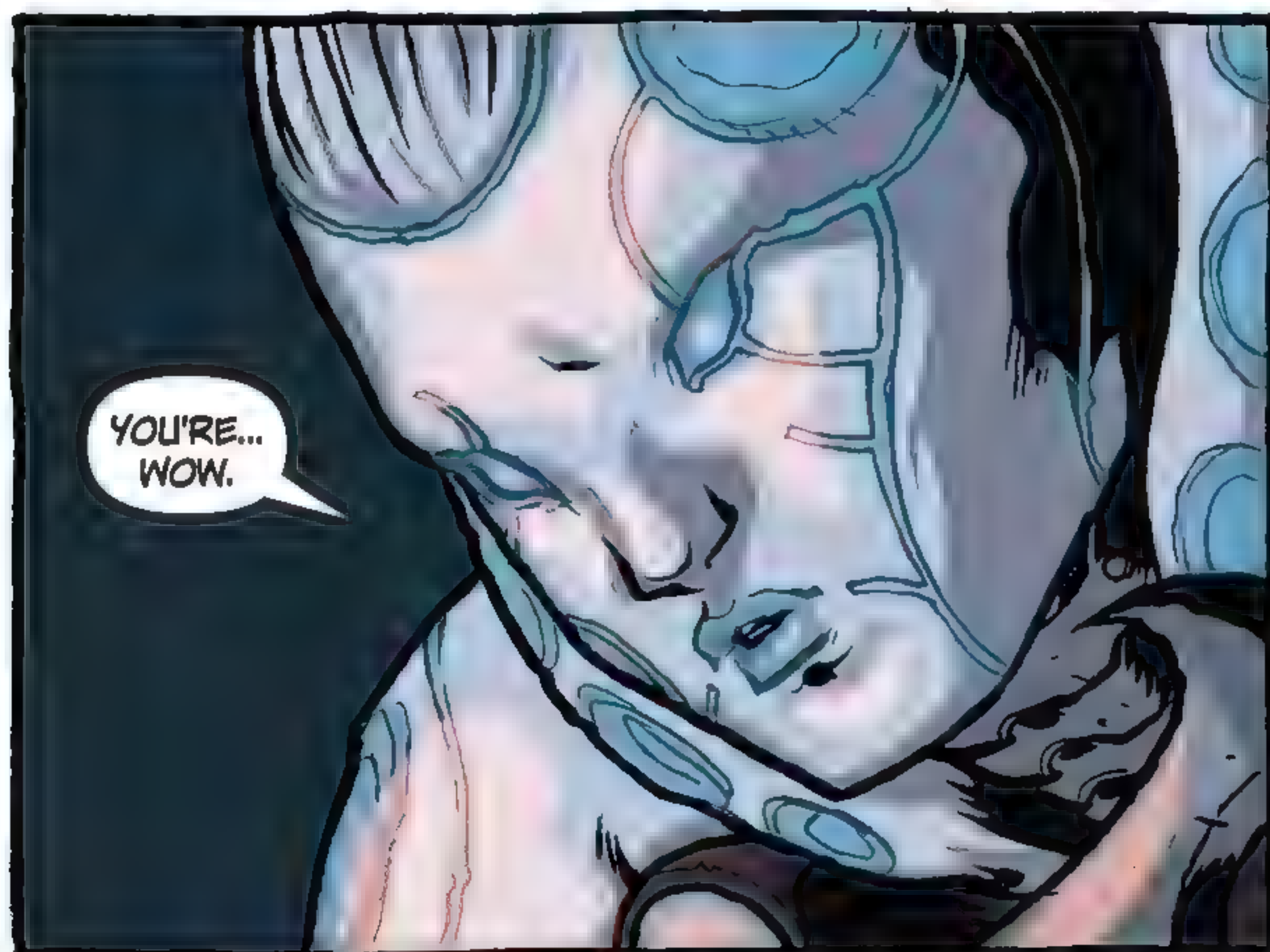
ONCE AND FUTURE
PART THREE: 'THE WAY IT WILL BE'

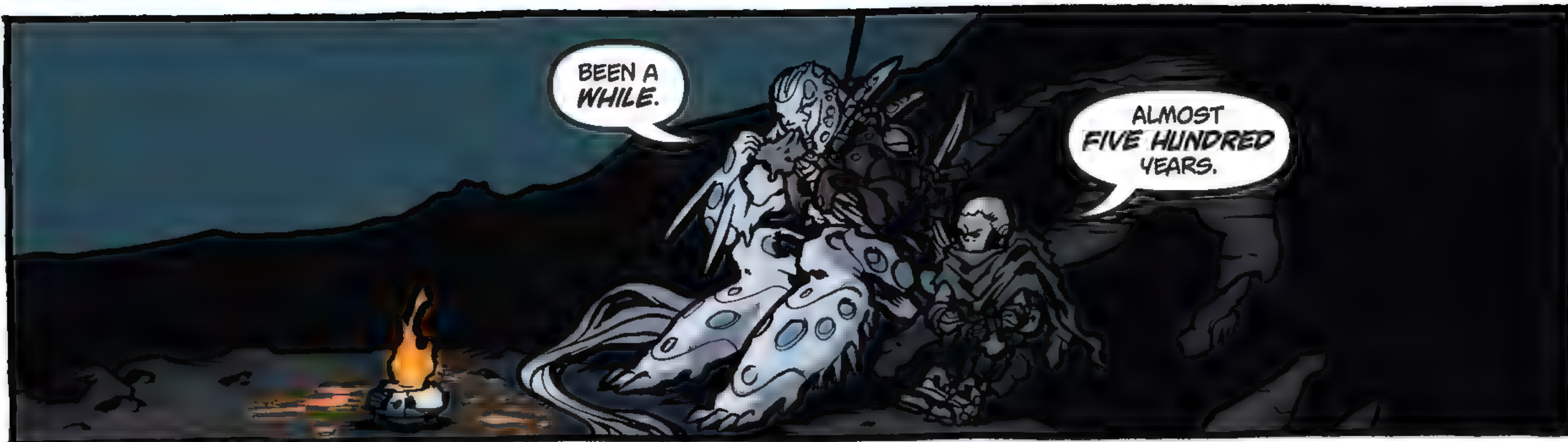
GLORY CREATED BY
ROB LIEFELD











BEEN A
WHILE.

ALMOST
FIVE HUNDRED
YEARS.



HM.

I WOULD
HAVE SWORN IT
WASN'T MORE THAN
A COUPLE
HUNDRED.



YOU WOULD
HAVE SWORN
WRONG.



YES,
I...

IS THAT
MY CLOAK?



NO, IT'S
MINE.

YOU LEFT
IT BEHIND FOR
ME TO TAKE
CARE OF.

JUST LIKE
EVERYTHING
ELSE.

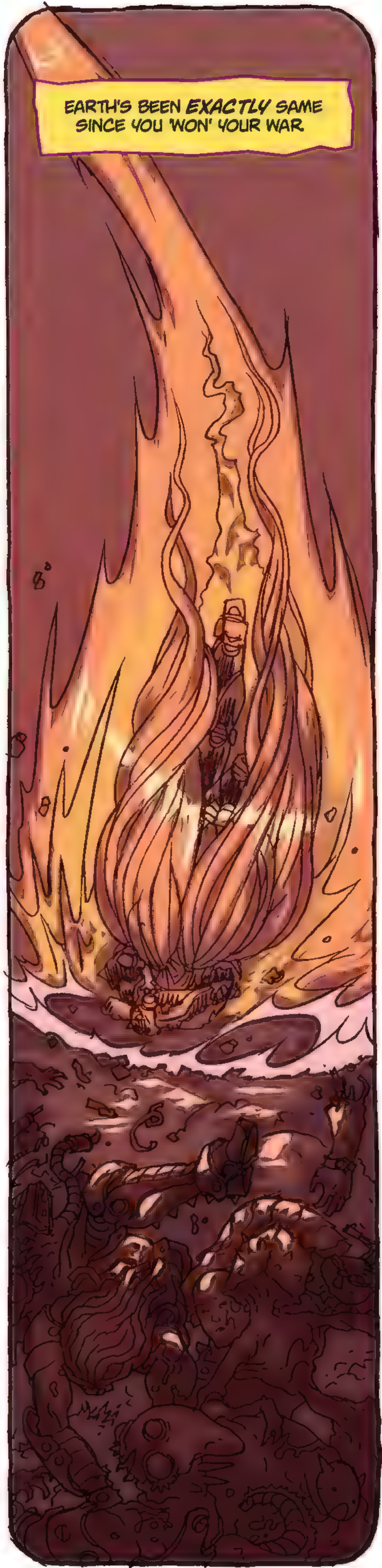


...HOW IS
'EVERYTHING
ELSE'?

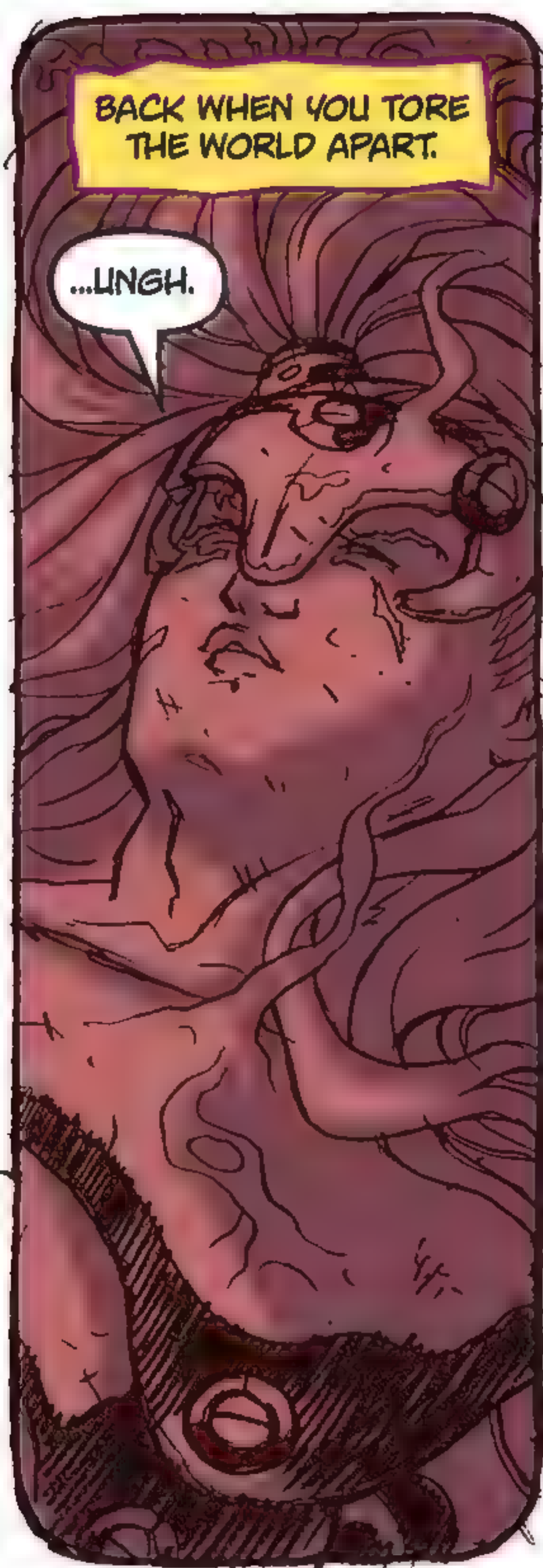


NOTHING'S CHANGED
SINCE YOU LEFT IT.

NOTHING'S CHANGED AT ALL.



EARTH'S BEEN *EXACTLY* SAME
SINCE YOU WON' YOUR WAR.



BACK WHEN YOU TORE
THE WORLD APART.

...LNGH.



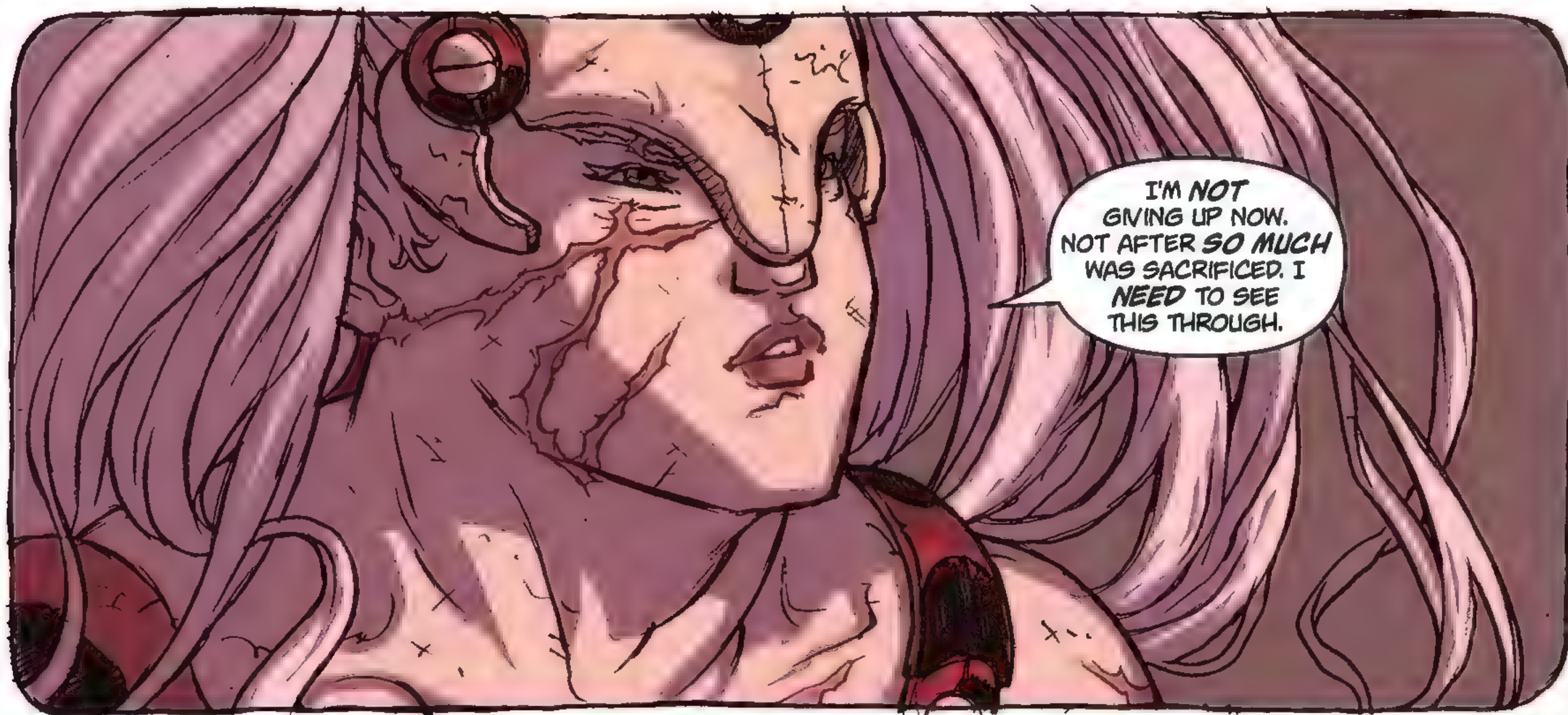
I NEVER
INTENDED FOR THAT
TO HAPPEN.

YEAH, WELL,
IT DID.

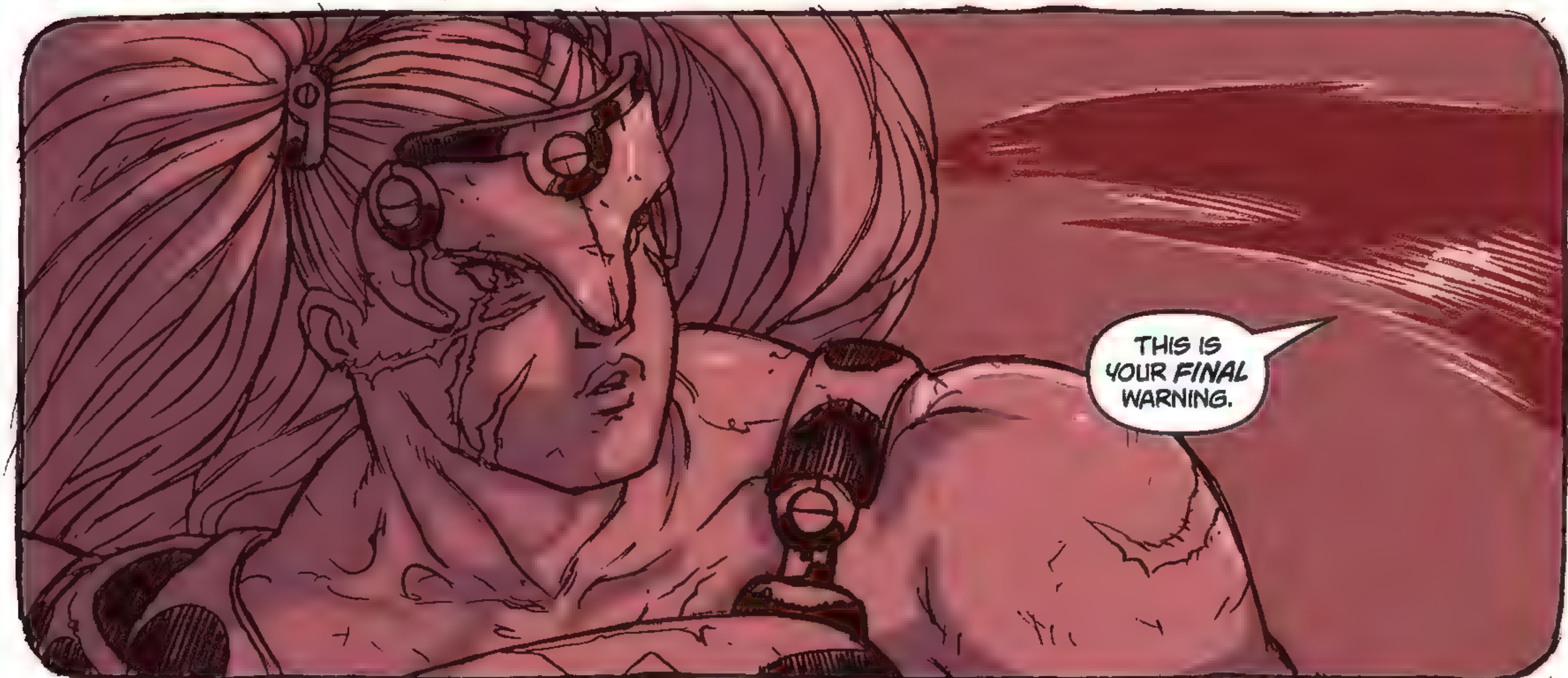


IT HAPPENED A *WHOLE* LOT.

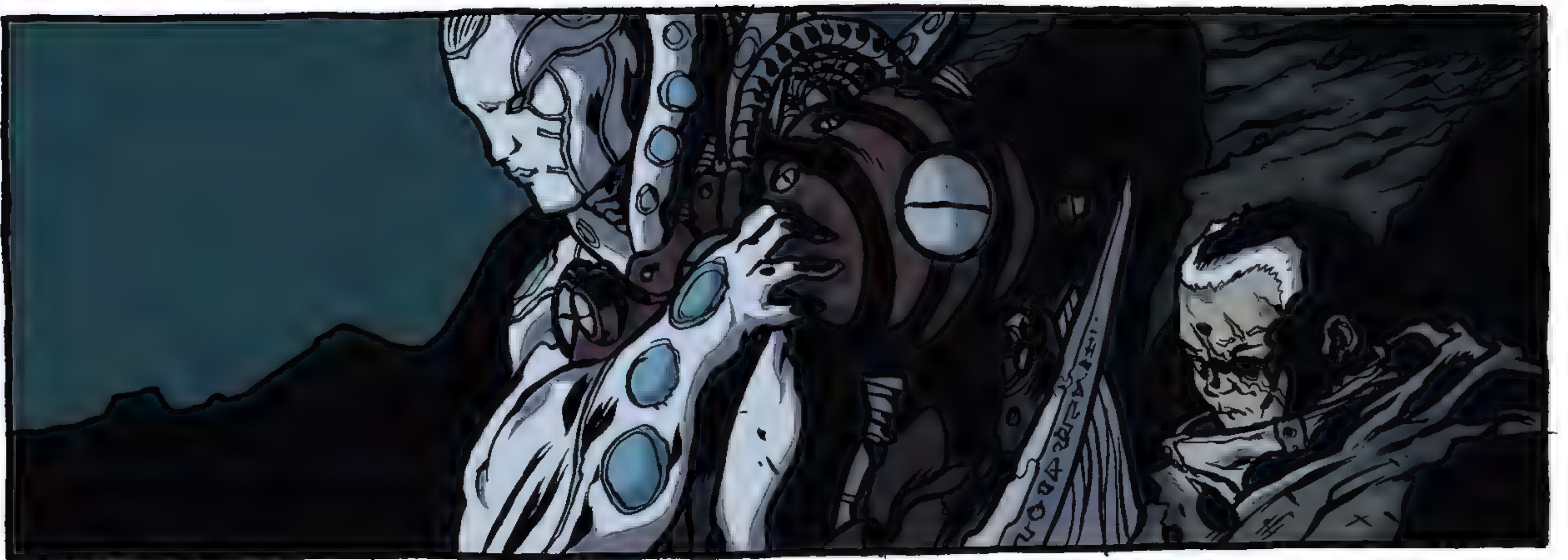
I WARNED
YOU.

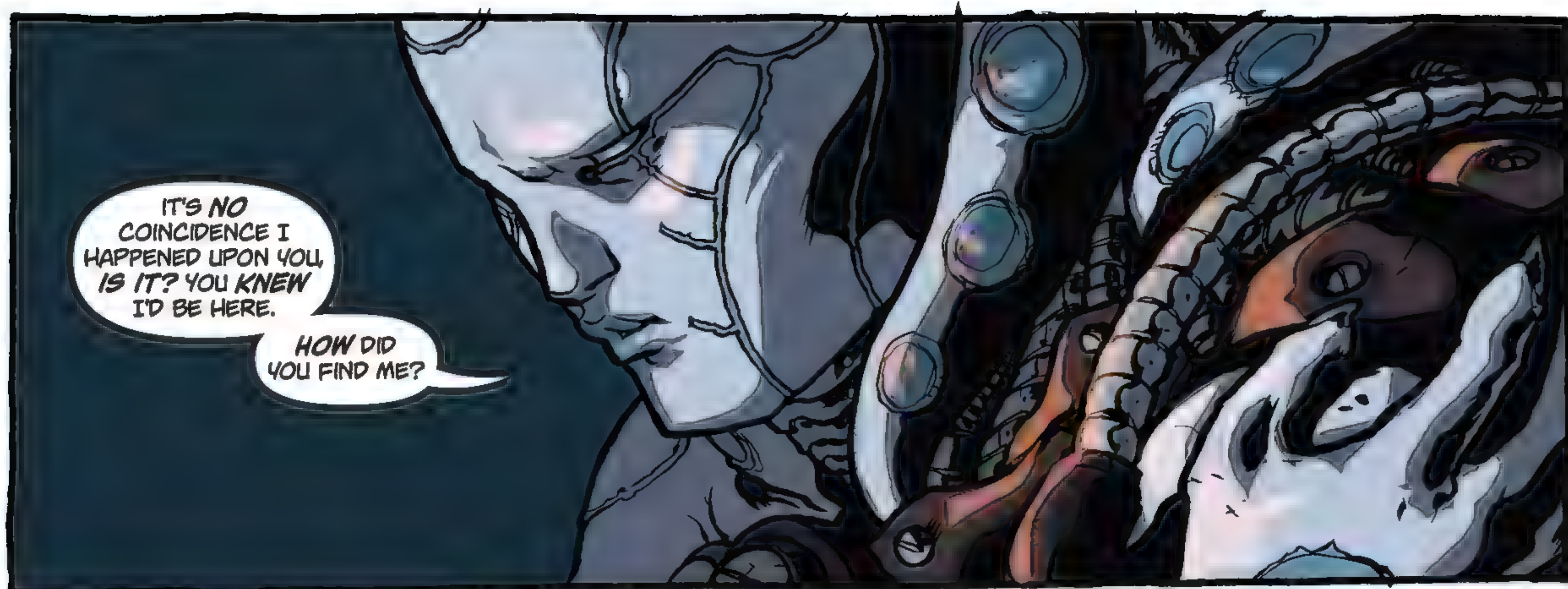


I'M NOT
GIVING UP NOW.
NOT AFTER *SO MUCH*
WAS SACRIFICED. I
NEED TO SEE
THIS THROUGH.



THIS IS
YOUR *FINAL*
WARNING.





IT'S **NO** COINCIDENCE I HAPPENED UPON YOU, **IS IT?** YOU **KNEW** I'D BE HERE.

HOW DID YOU FIND ME?

I'VE KNOWN YOUR **EVERY** STEP SINCE YOU LEFT. THERE **WASN'T** ANY WAY I'D KEEP MY EYES OFF YOU AFTER EVERYTHING YOU DID.

I BELIEVE WE'RE DONE HERE.

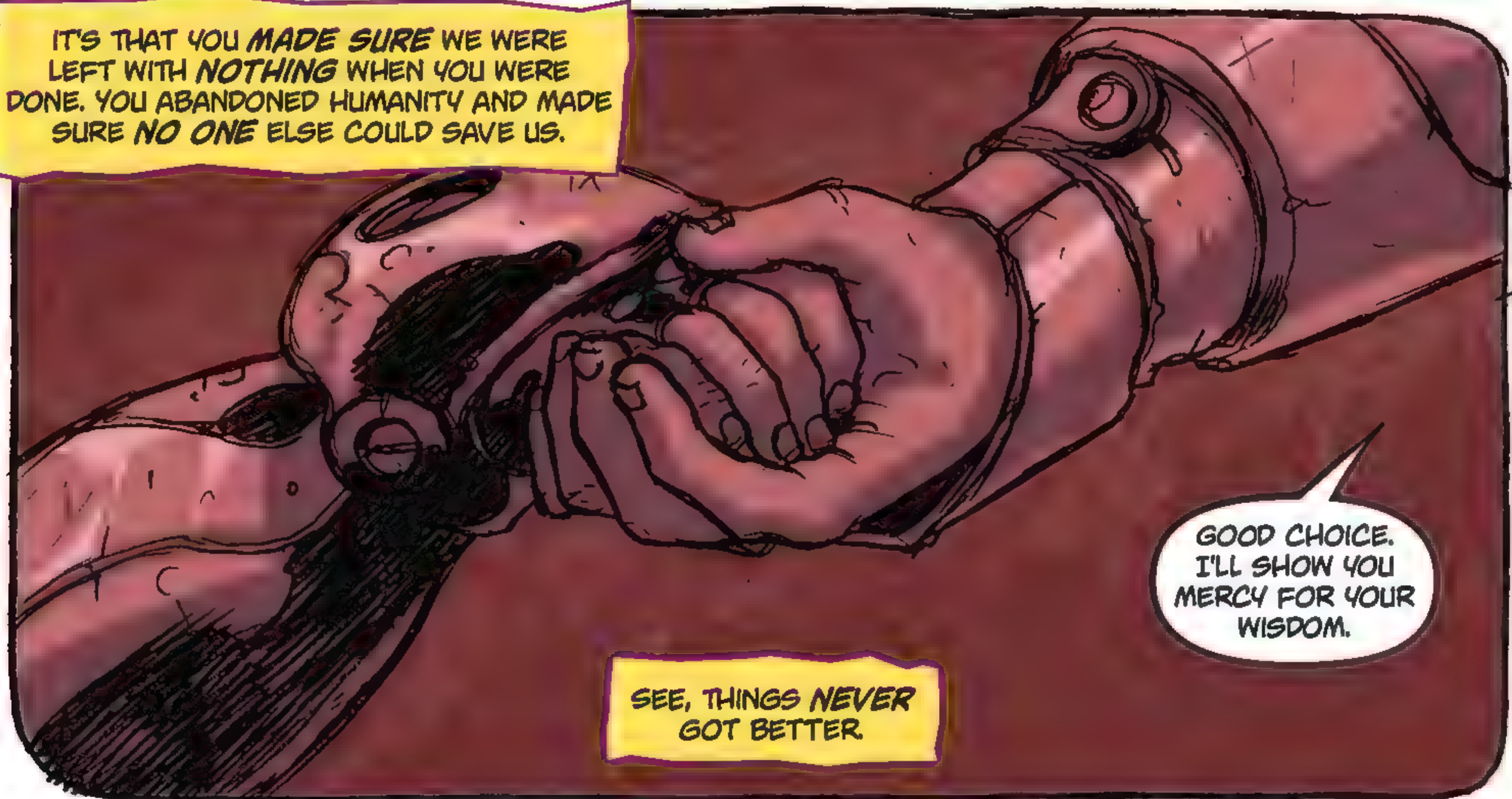


YOU KNOW, IT'S NOT **JUST** THAT YOU RUINED **OUR** LIVES FOR YOUR CAUSE.

LET'S GO, GLORIANA. YOUR WAR IS OVER. IT'S TIME TO MOVE ON. WE HAVE A FUTURE TO **DISCUSS**.



IT'S THAT YOU **MADE SURE** WE WERE LEFT WITH **NOTHING** WHEN YOU WERE DONE. YOU ABANDONED HUMANITY AND MADE **SURE NO ONE** ELSE COULD SAVE US.



GOOD CHOICE. I'LL SHOW YOU MERCY FOR YOUR WISDOM.

SEE, THINGS NEVER GOT BETTER.



THEY ONLY GOT WORSE.

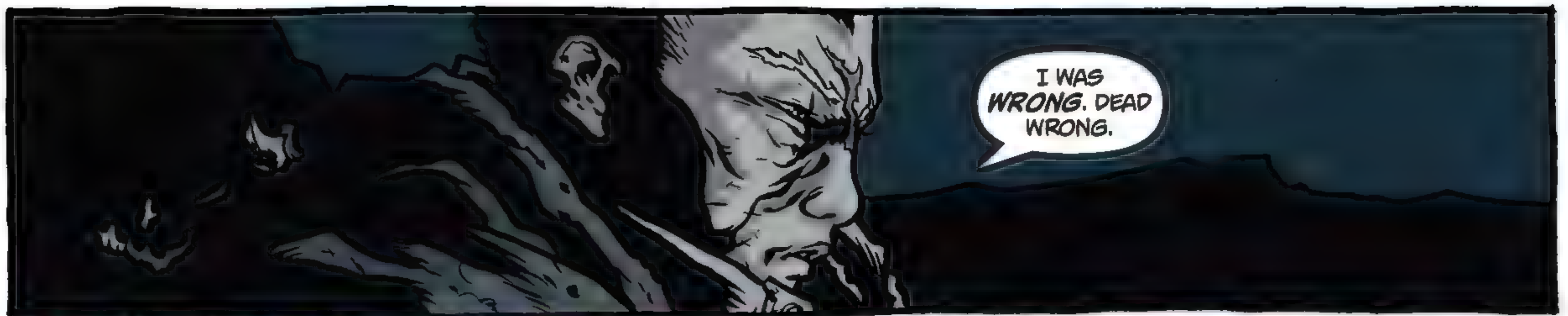
MUCH, MUCH WORSE.

THIS IS
NO TIME FOR
MERCY.



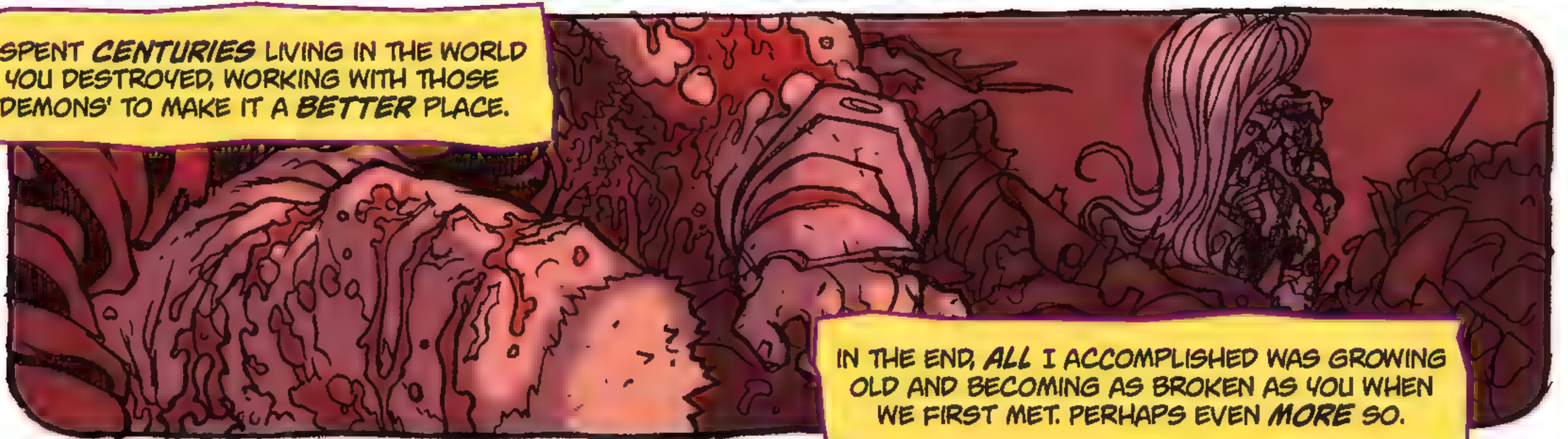
IN A WAY,
IT'S FUNNY. YOUR FATHER'S
PEOPLE... THE SO-CALLED 'DEMONS'
YOU WERE 'PROTECTING' US FROM...
WERE THE ONES WHO GAVE US
ANY HOPE. THEY ADVANCED OUR
TECHNOLOGIES. THEY REPAIRED
US IN YOUR WAKE.

THEY'RE WHY
I'M HERE NOW,
AFTER ALL THIS TIME.
THEY MADE ME THINK WE
HAD A CHANCE.



I WAS
WRONG. DEAD
WRONG.

I SPENT *CENTURIES* LIVING IN THE WORLD
YOU DESTROYED, WORKING WITH THOSE
'DEMONS' TO MAKE IT A *BETTER* PLACE.



IN THE END, *ALL* I ACCOMPLISHED WAS GROWING
OLD AND BECOMING AS BROKEN AS YOU WHEN
WE FIRST MET. PERHAPS EVEN *MORE* SO.

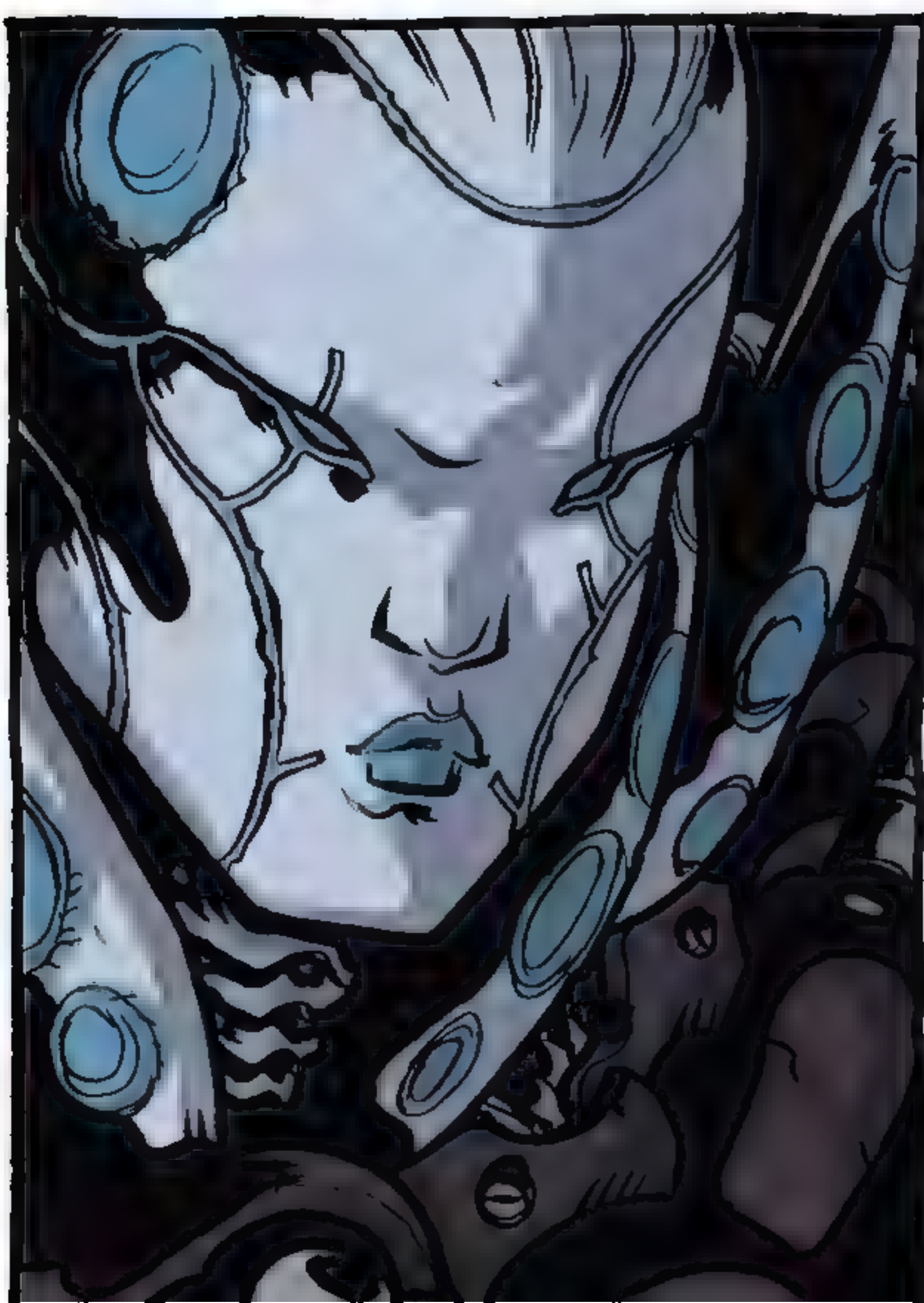


I FOUGHT
HARD FOR WHAT I
BELIEVED IN,
BUT IF I LEARNED
ANYTHING FROM YOU
IT'S TO KNOW WHEN
TO STOP.

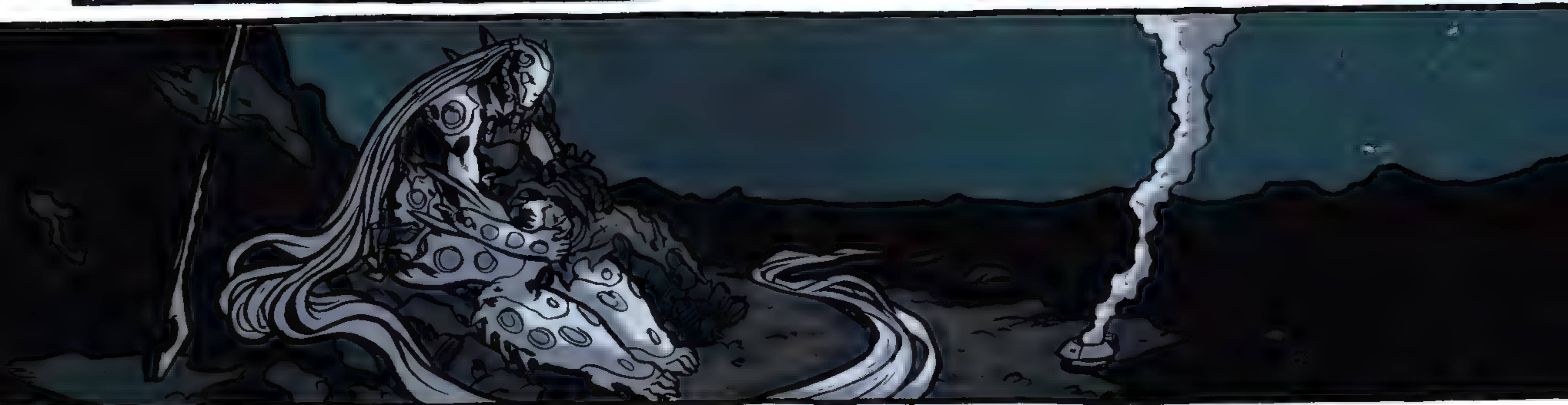
I'M *READY*
TO STOP. MY
LAST BATTLE'S
BEEN FOUGHT.

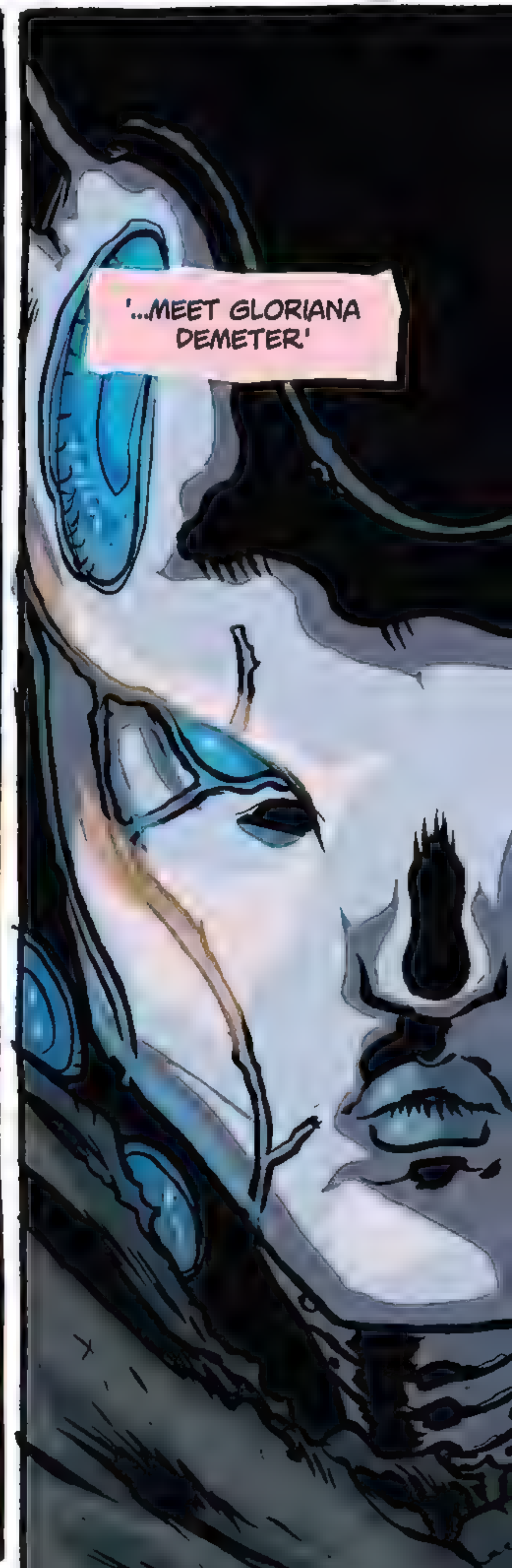
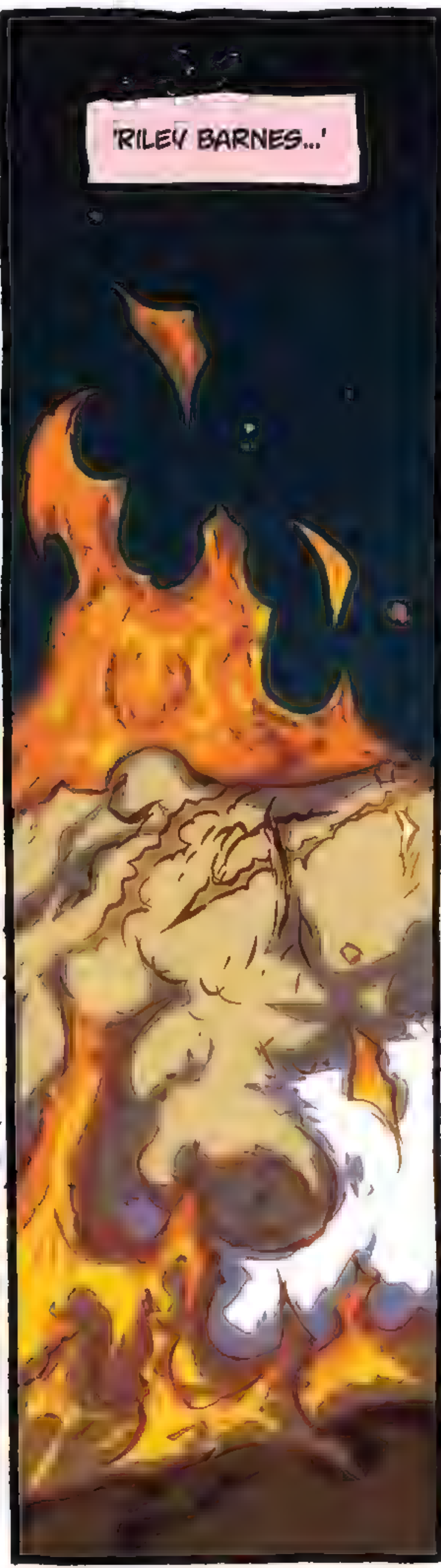
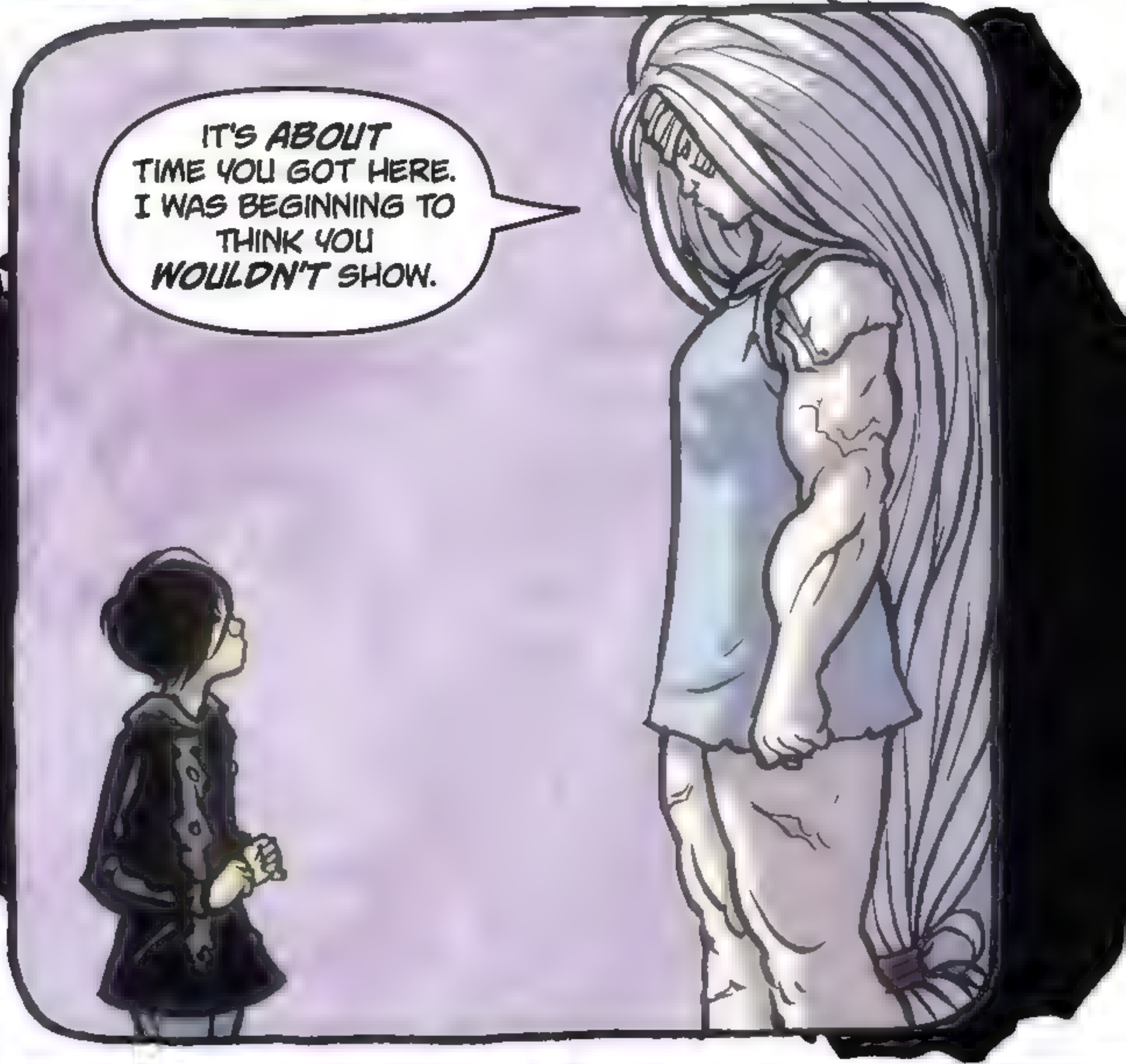
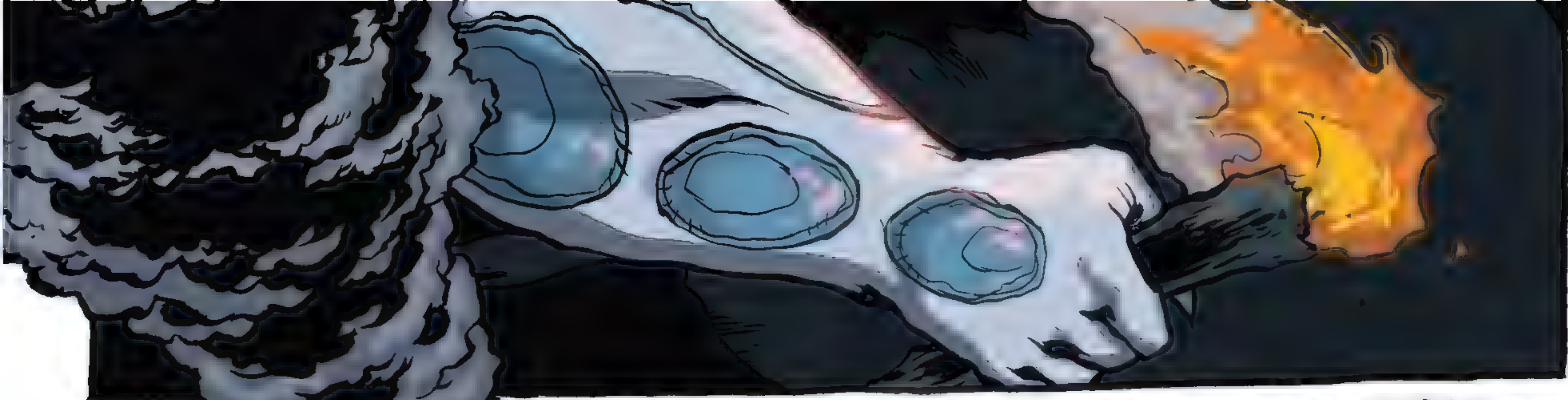


YOU KNOW
WHY I'M HERE
NOW, DON'T
YOU?



YES.
YES, I DO.





RILEY



AWAKENS



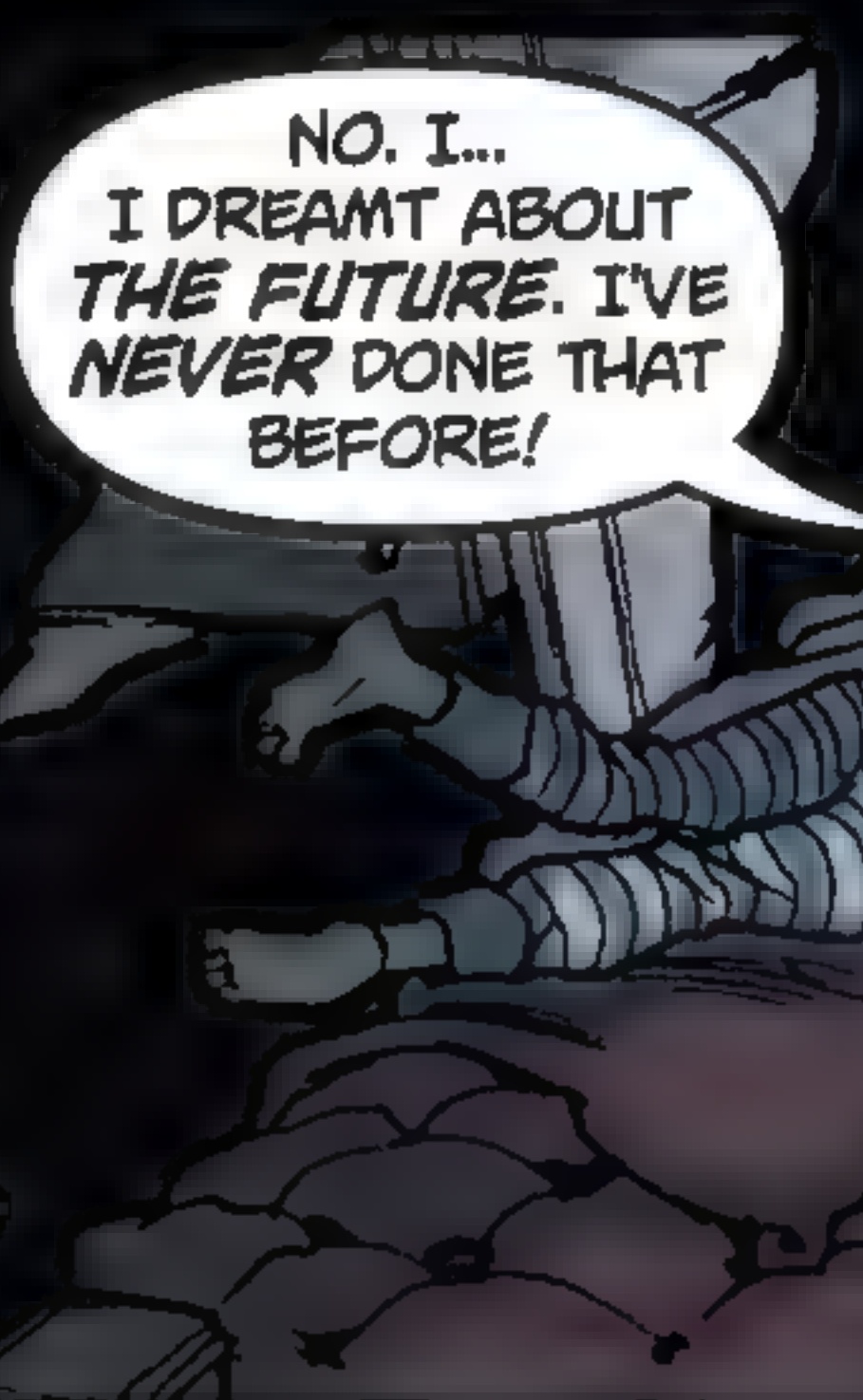
GLORIA!



I'M SORRY!
CAN YOU OPEN UP?!!
I KINDA NEED TO TALK
TO YOU **SUPER BAD**,
LIKE **RIGHT NOW**!



IS EVERY-
THING OKAY?



NO. I...
I DREAMT ABOUT
THE FUTURE. I'VE
NEVER DONE THAT
BEFORE!



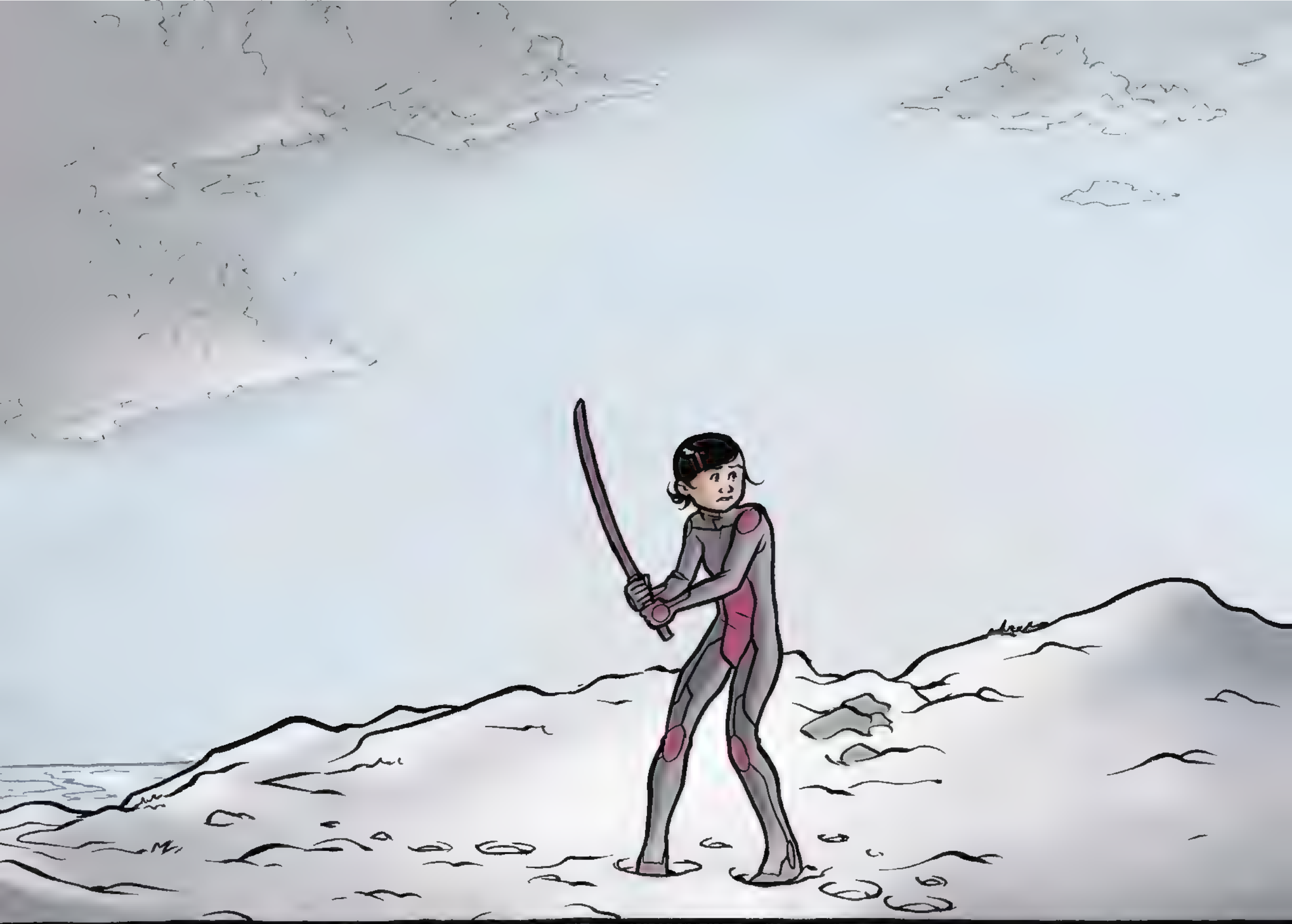
I SAW WHAT
HAPPENS AFTER ALL
THIS. I KNOW WHAT GLORY'S
GONNA DO. WHAT'S GONNA
HAPPEN TO **ME**.



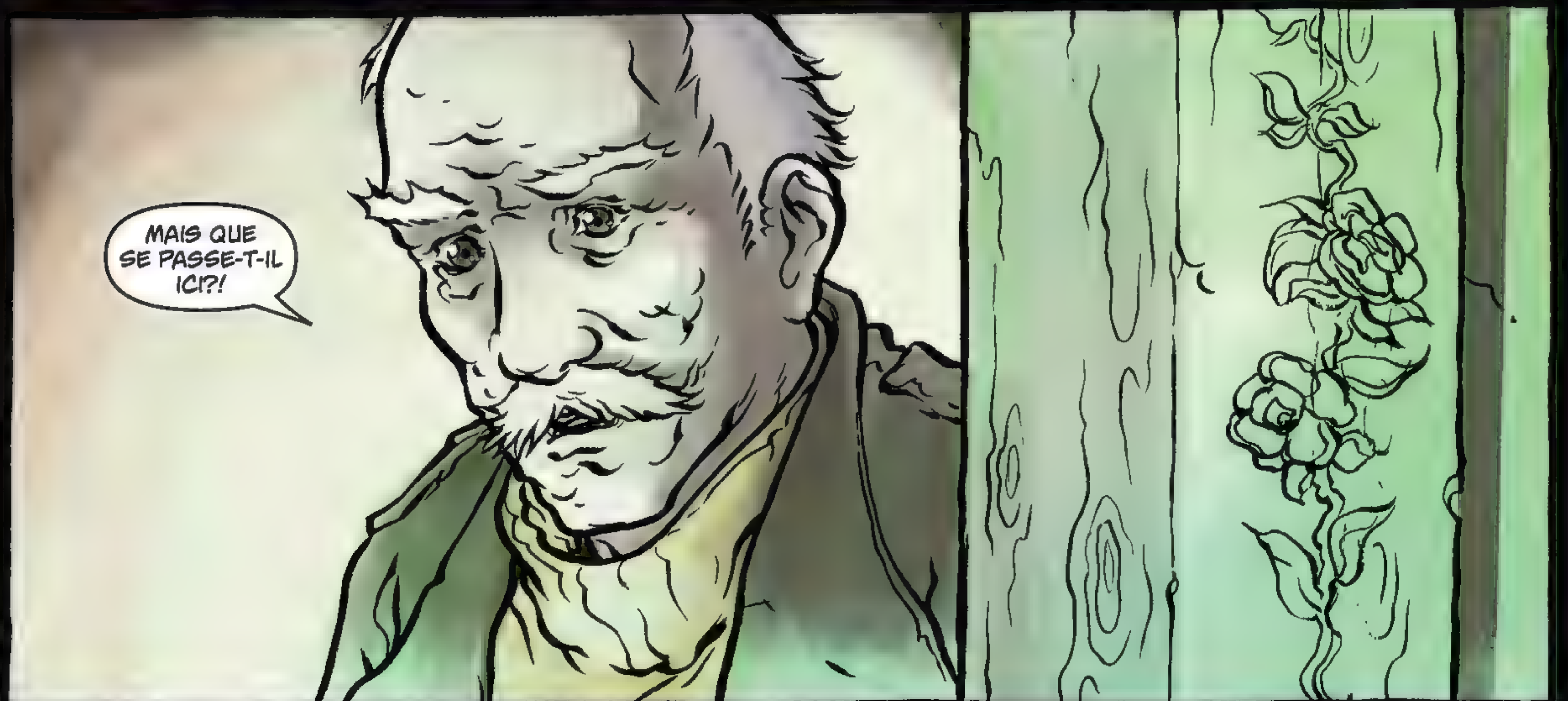
I GET
IT **NOW**. I
KNOW WHY I'M
HERE.

THEN YOU
KNOW I *DIDN'T*
BRING YOU HERE TO
HELP GLORY.

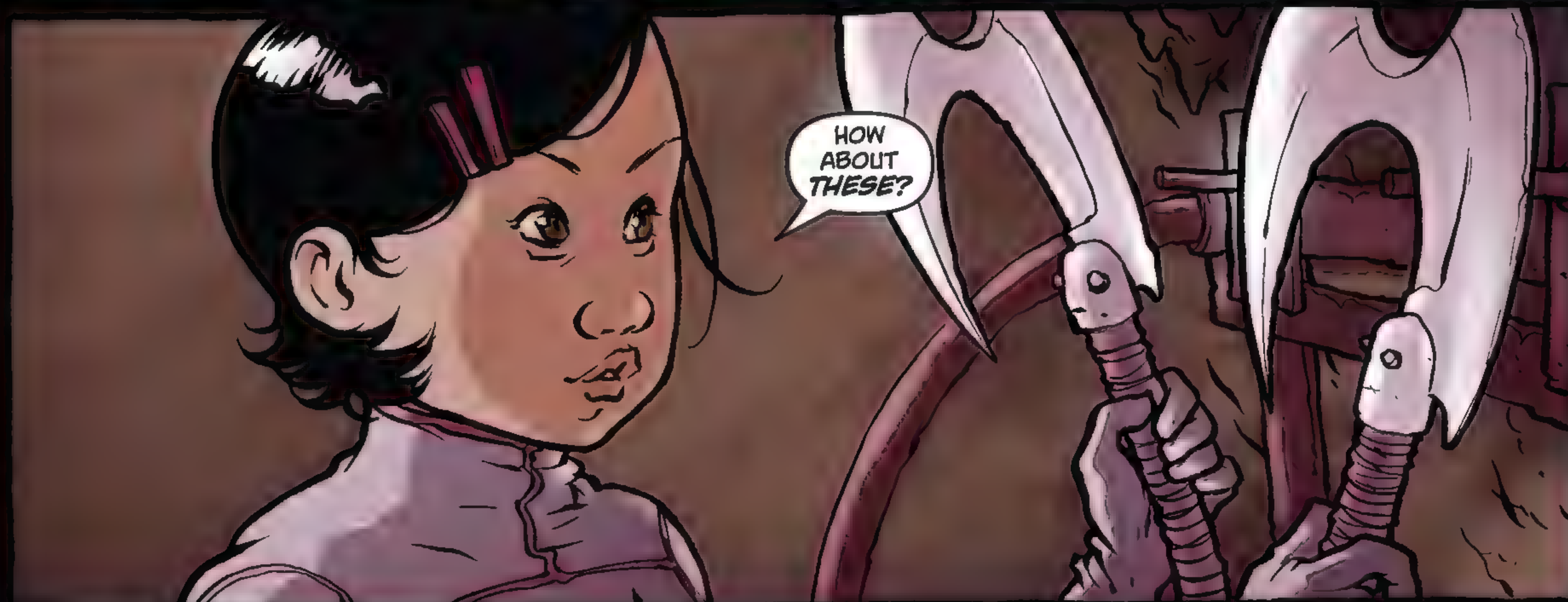
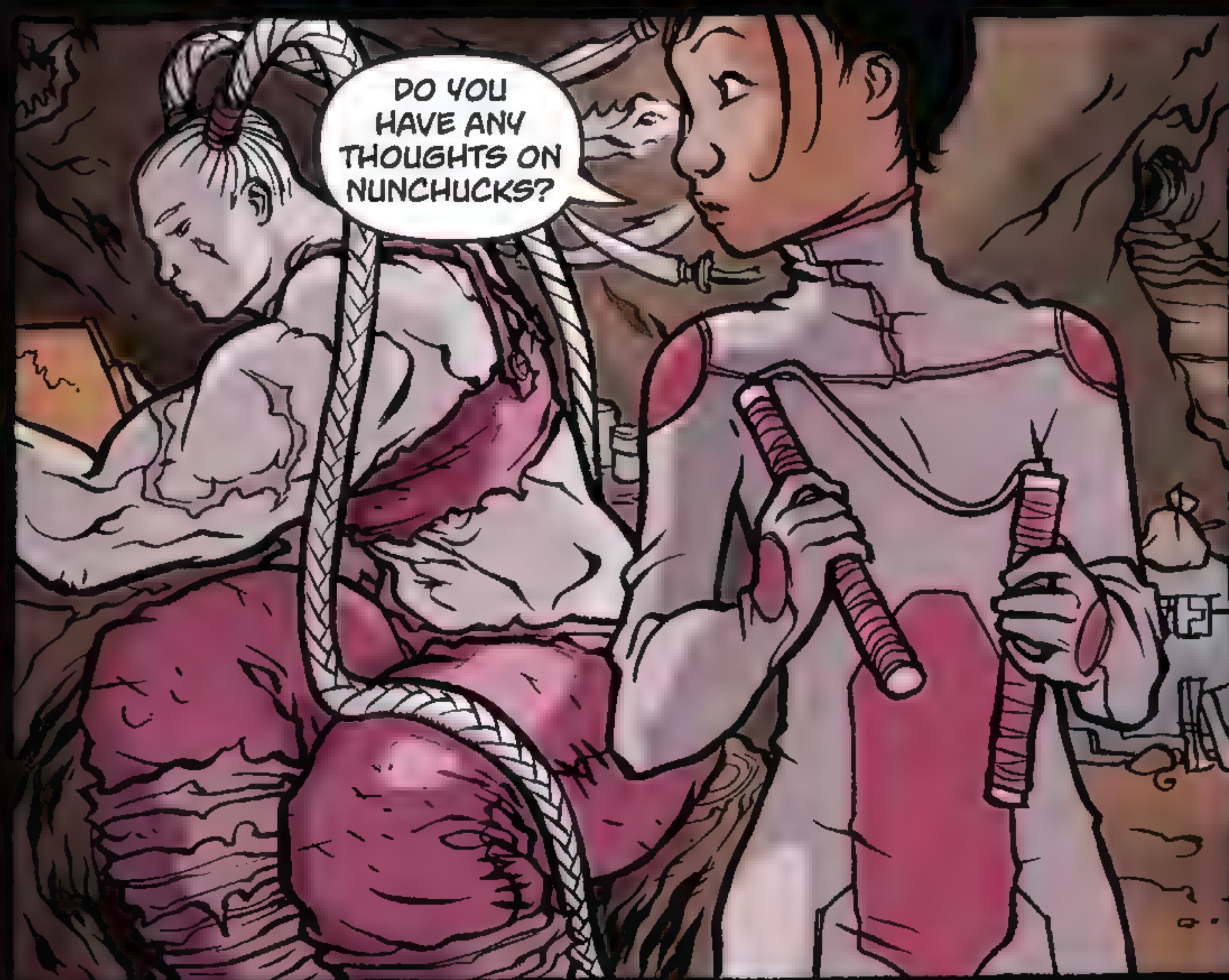
YOU'RE HERE TO *STOP* HER.











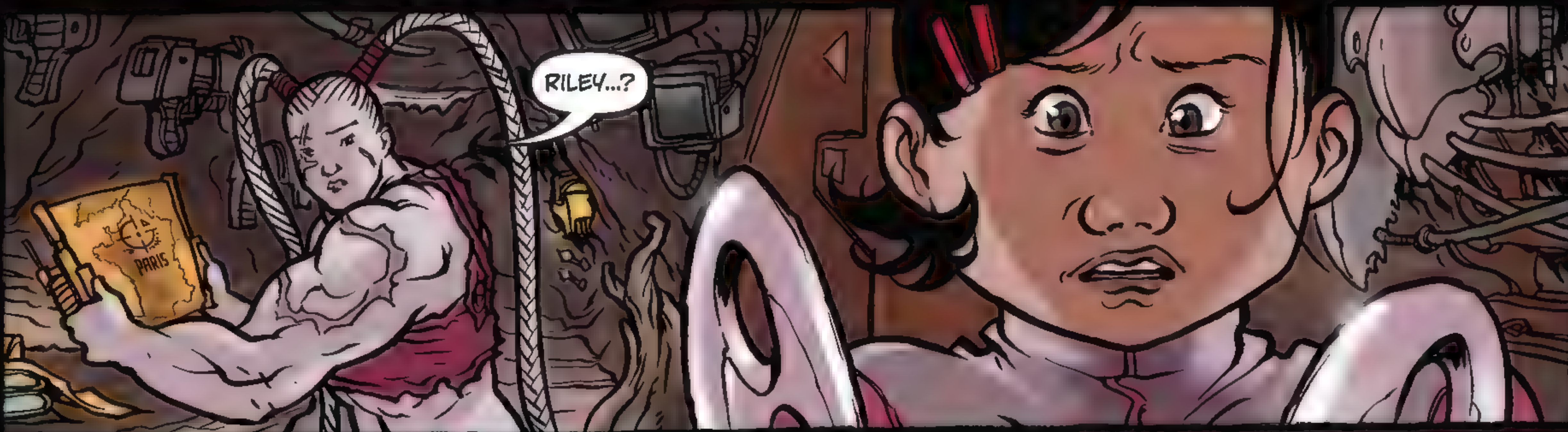
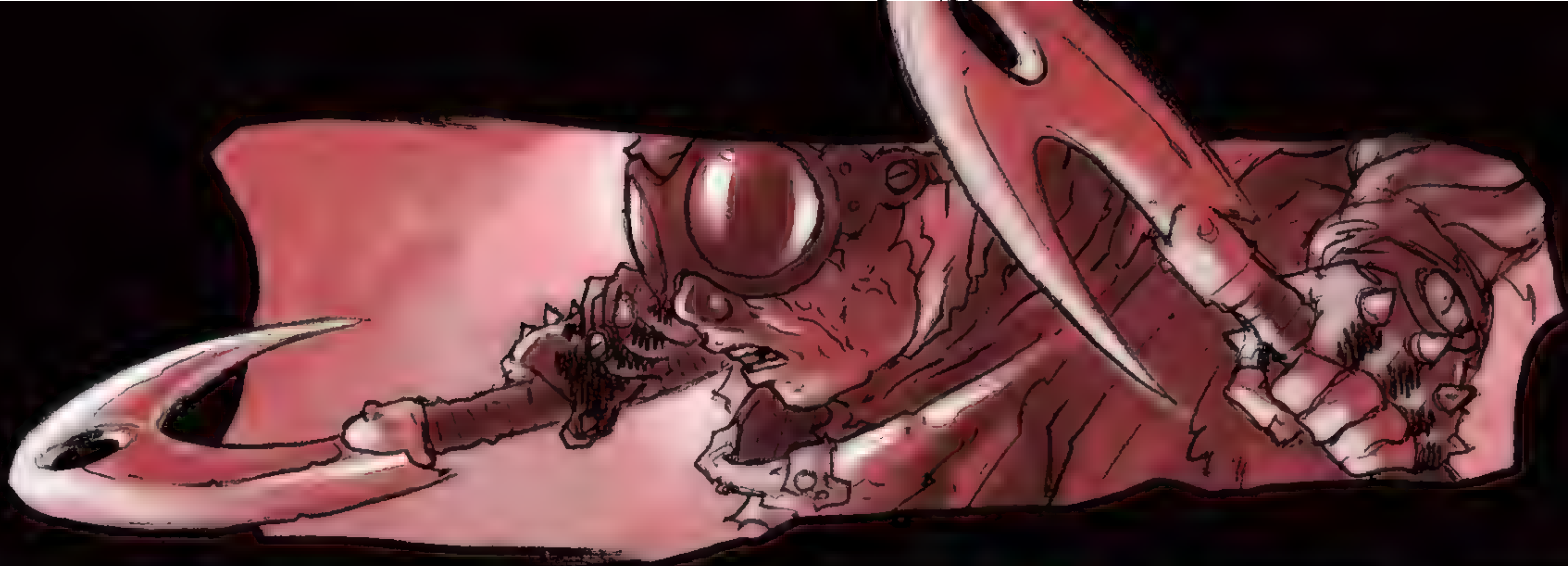




IMAGE COMICS PRESENTS



JOE KEATINGE WRITER



ROSS CAMPBELL ARTIST



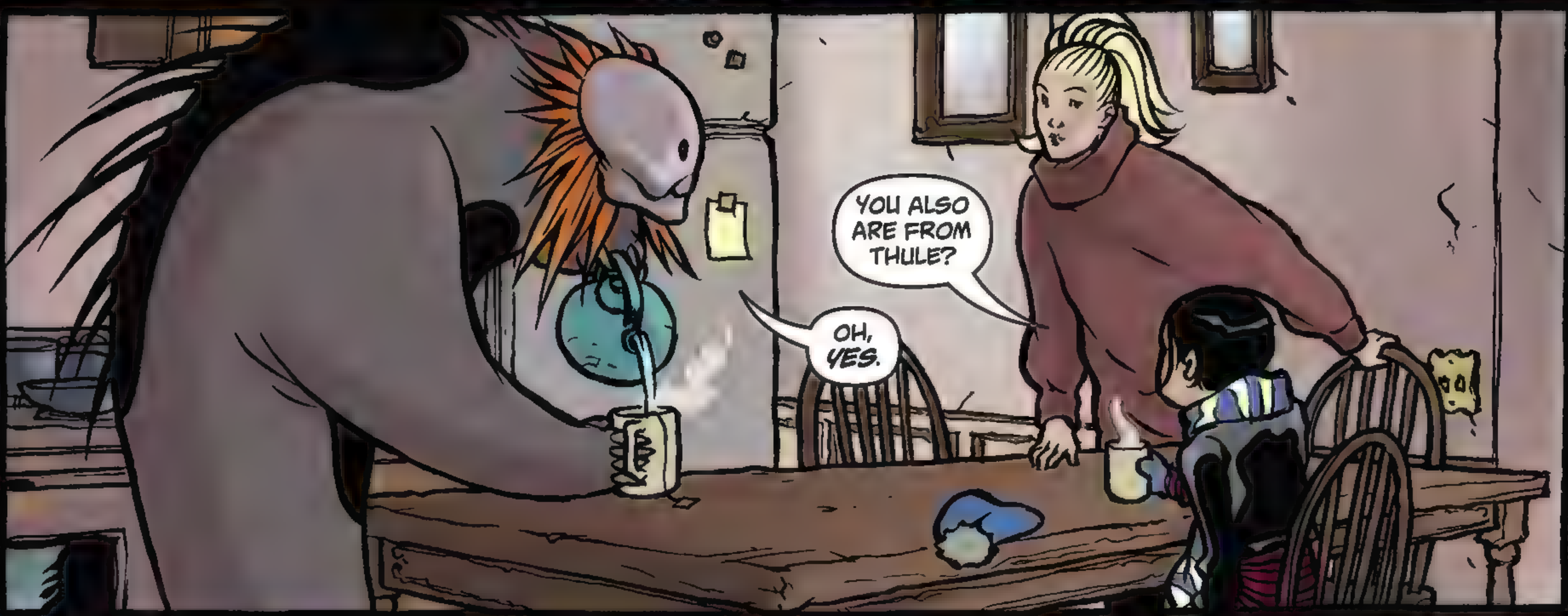
JOSEPH BERGIN III
COLORIST

DOUGLAS E. SHERWOOD
LETTERER

ERIC STEPHENSON
EDITOR

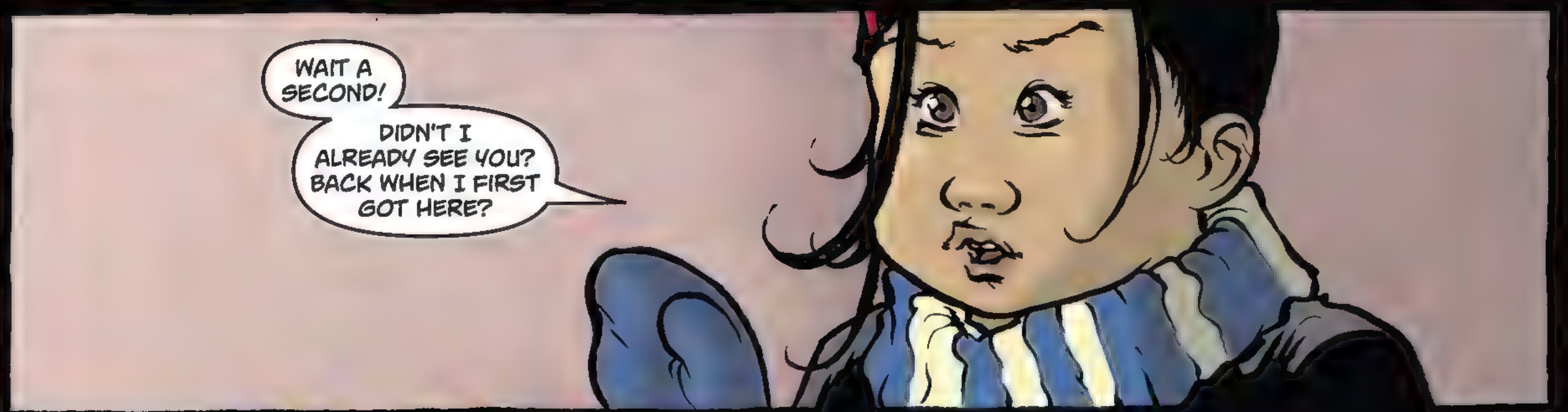








I'M AFRAID NOT. I ONLY SAW THE RESULT. IT *WASN'T* PRETTY.



WAIT A SECOND!

DIDN'T I ALREADY SEE YOU? BACK WHEN I FIRST GOT HERE?



I DID! YOU LOOKED **BIGGER** THEN.

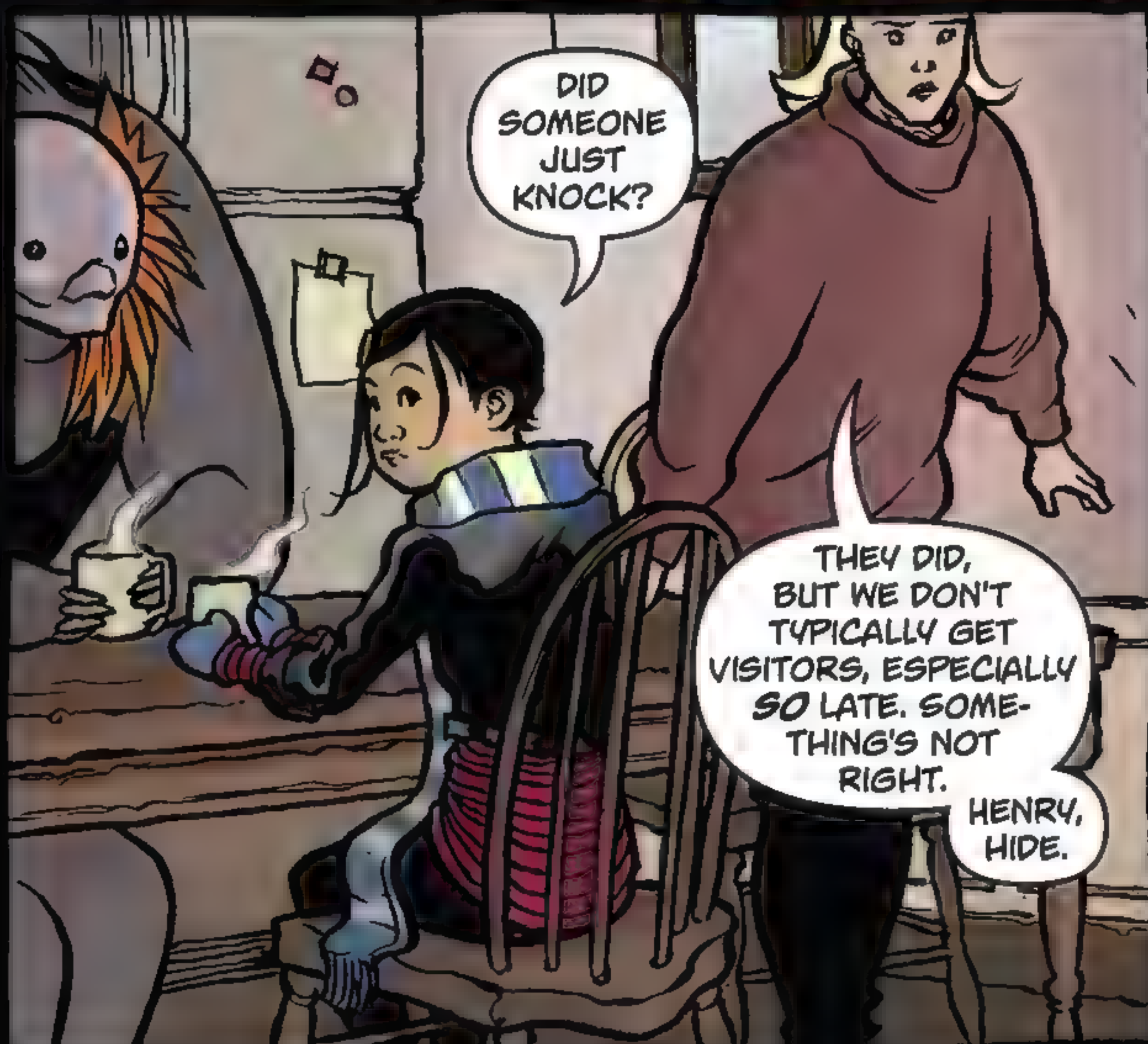
WHAT THE HELL?!



THAT'S STRANGE, ISN'T IT? MUST HAVE BEEN THE LIGHT. IT *WAS* DARK OUT.



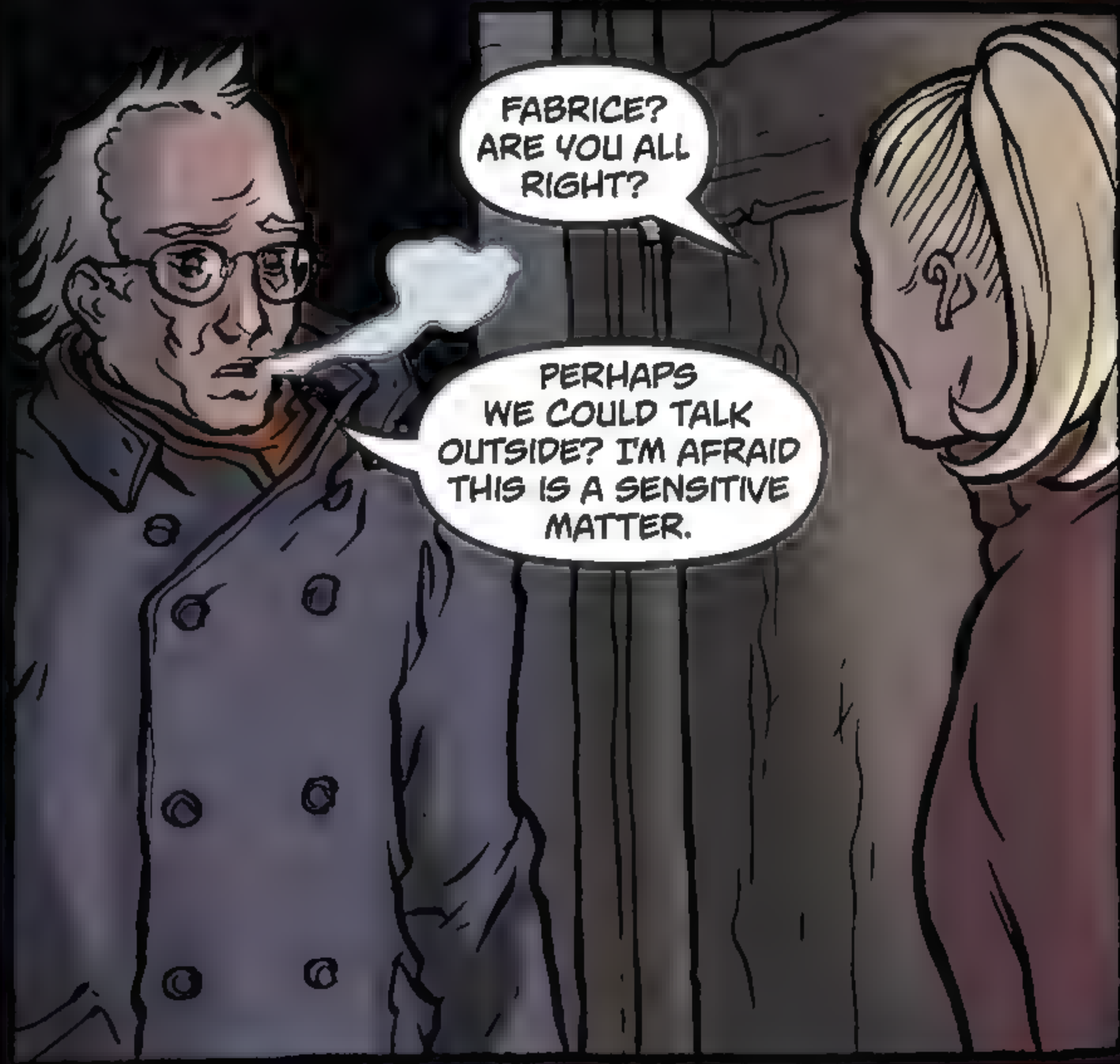
SURE. 'DARK!'



DID SOMEONE JUST KNOCK?

THEY DID, BUT WE DON'T TYPICALLY GET VISITORS, ESPECIALLY SO LATE. SOMETHING'S NOT RIGHT.

HENRY, HIDE.



FABRICE? ARE YOU ALL RIGHT?

PERHAPS WE COULD TALK OUTSIDE? I'M AFRAID THIS IS A SENSITIVE MATTER.



OF COURSE. SHOULD I BE WORRIED?

IT'S XAVIER AND ADELLE. HE DIDN'T COME FOR HIS GROCERIES. HE'S NEVER MISSED A DELIVERY DAY IN ALL MY YEARS AT THE SHOP.



I DON'T MEAN TO SOUND CALLOUS, BUT WHY ARE YOU *HERE* AND NOT CHECKING ON THEM?

I DID. THAT'S THE THING.



THERE WAS BLOOD. A LOT OF BLOOD. I WASN'T SURE WHAT TO DO. THE POLICE WOULDN'T COME FROM THE CITY IN TIME.



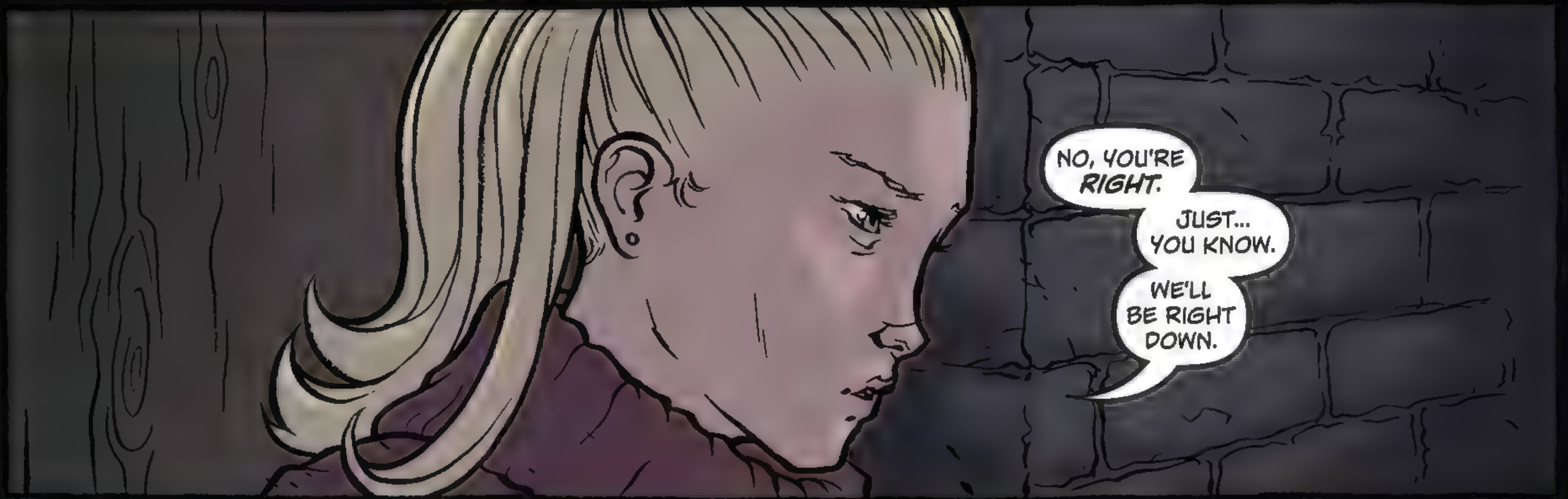
I THOUGHT SHE MIGHT BE OF HELP.



FABRICE!
COME ON!

YOU KNOW
NO ONE'S SUPPOSED
TO KNOW SHE'S
HERE AGAIN!

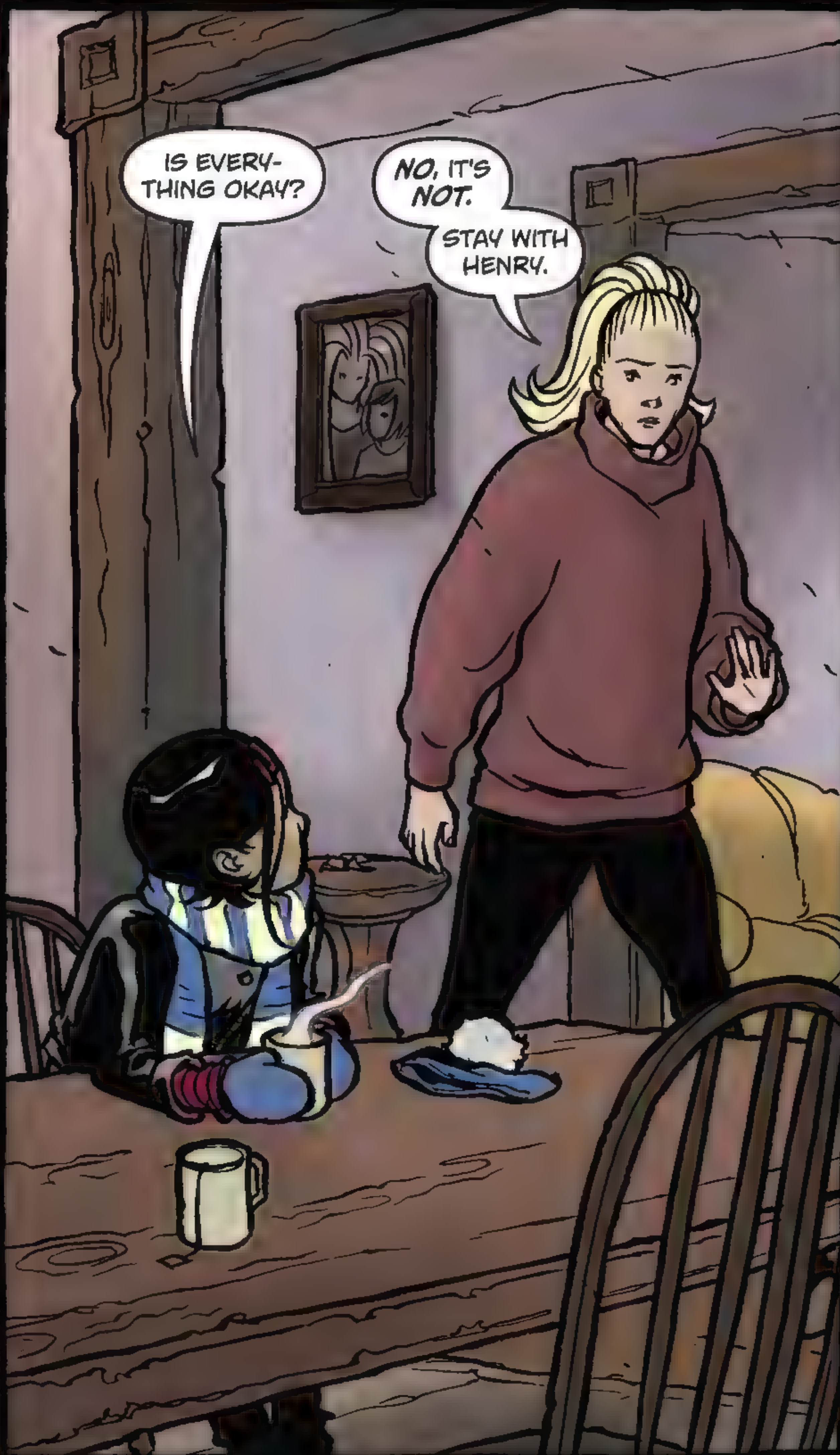
I UNDER-
STAND, BUT
CONSIDERING...



NO, YOU'RE
RIGHT.

JUST...
YOU KNOW.

WE'LL
BE RIGHT
DOWN.



IS EVERY-
THING OKAY?

NO, IT'S
NOT.

STAY WITH
HENRY.

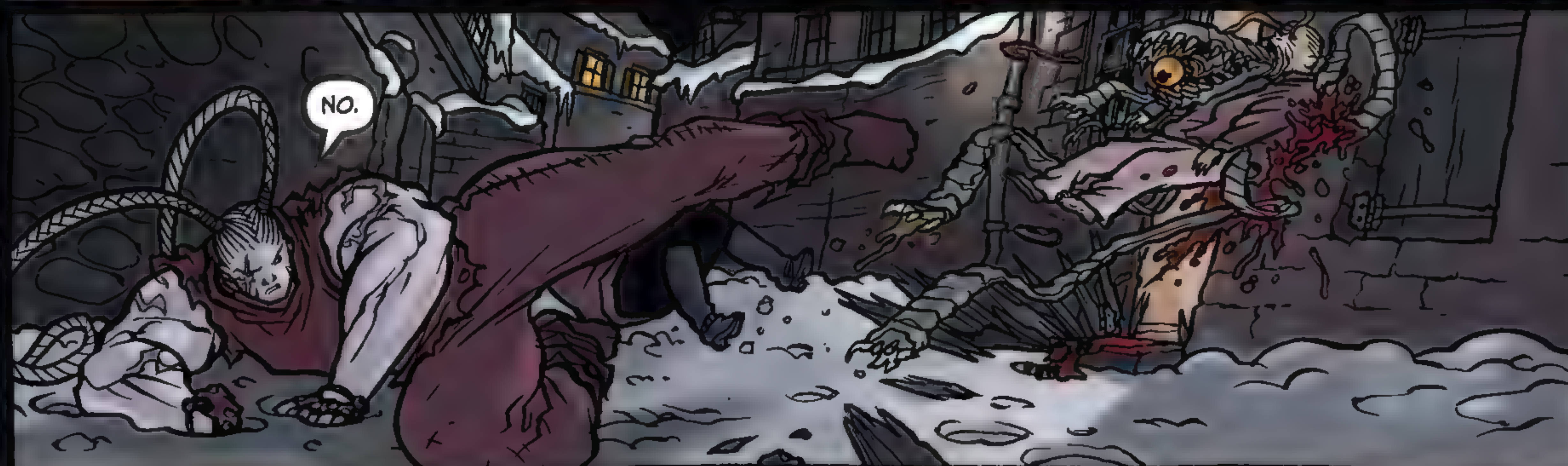


BUT...!

DON'T
WORRY,
DEAR.

WHATEVER
IT IS, WE'LL BE
SAFER HERE.







CAN IT.



YOU'RE A MESS. YOU HAVE GOT TO SPEND MORE TIME HEALING UP.

THERE'S NO TIME.

THEY KNOW WE'RE HERE NOW.



EVERYONE KNOWS WE'RE HERE NOW.

THIS IS GOING TO BE A BIG PROBLEM.



XAVIER'S DEFINITELY DEAD.

LOOKS LIKE IT JUST HAPPENED. MESSY TOO. SHE WAS IN A PANIC.



I THINK IT HAS SOMETHING TO DO WITH THIS.





"...WHAT ABOUT RILEY?"

UM. HENRY.
WHAT'S
GOING ON?

I'M NOT
SURE HOW ELSE
TO ASK THIS, BUT
DO YOU HAVE ANY
WEAPONS?

GLORY HAD
ME LEAVE THEM
ON TOMBELAINE.

THEN THIS
IS GOING TO BE
DIFFICULT.

YOU'RE ABOUT
TO SEE SOME THINGS
YOU WON'T LIKE
SEEING.

YOU'RE GOING
TO SEE A SIDE OF
ME I DON'T LIKE
SHARING.

YOU'LL BE
BRAVE FOR US
DESPITE ALL THIS;
WON'T YOU,
RILEY?



I HAVE THE FEELING I'M GONNA HAVE TO BE EVEN IF I DON'T THINK I CAN.



YES, DEAR.

I'M AFRAID SO.

WE NEED TO GO.



WHERE?

WHEREVER WE CAN, AS LONG AS IT'S NOT HERE.



GLORY'S BEEN GETTING READY FOR THIS FOR A LONG TIME. IT'S WHAT ALL THIS PREPARATION HAS BEEN FOR. WHAT SHE WAS TRAINING YOU TO FIGHT.



FOR YEARS, HER FATHER'S ARMY HAS TRIED TO TRACK HER DOWN AND GLORY'S BEEN AT THE READY. IN ONE, MAYBE TWO YEARS, SHE WOULD HAVE THE FORCE SHE'D NEED TO FIGHT BACK.



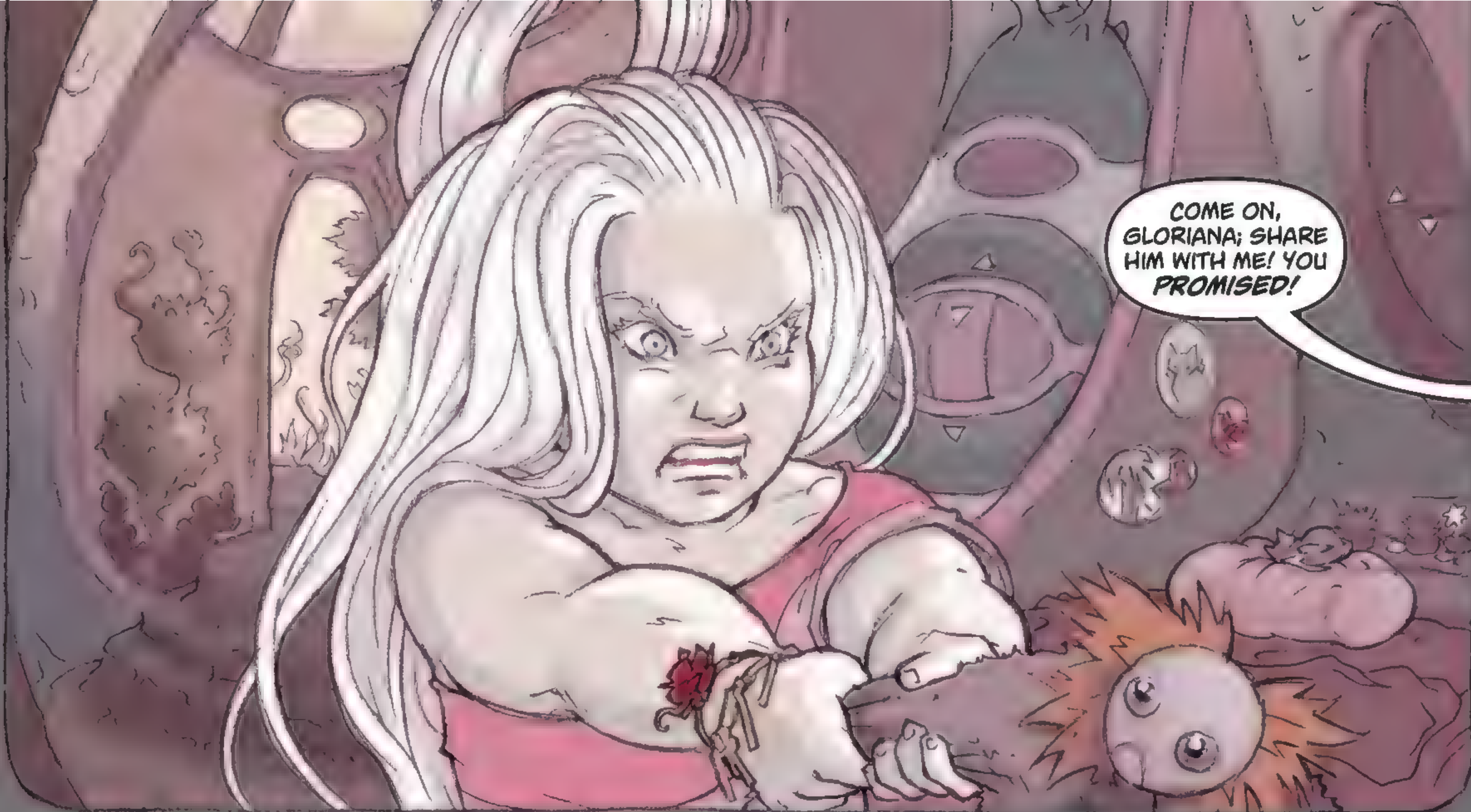
ALTHOUGH, THAT'S THE KICKER, ISN'T IT?

THE WAR HAS COME EARLY. HER
FATHER'S ARMY IS ALREADY HERE.

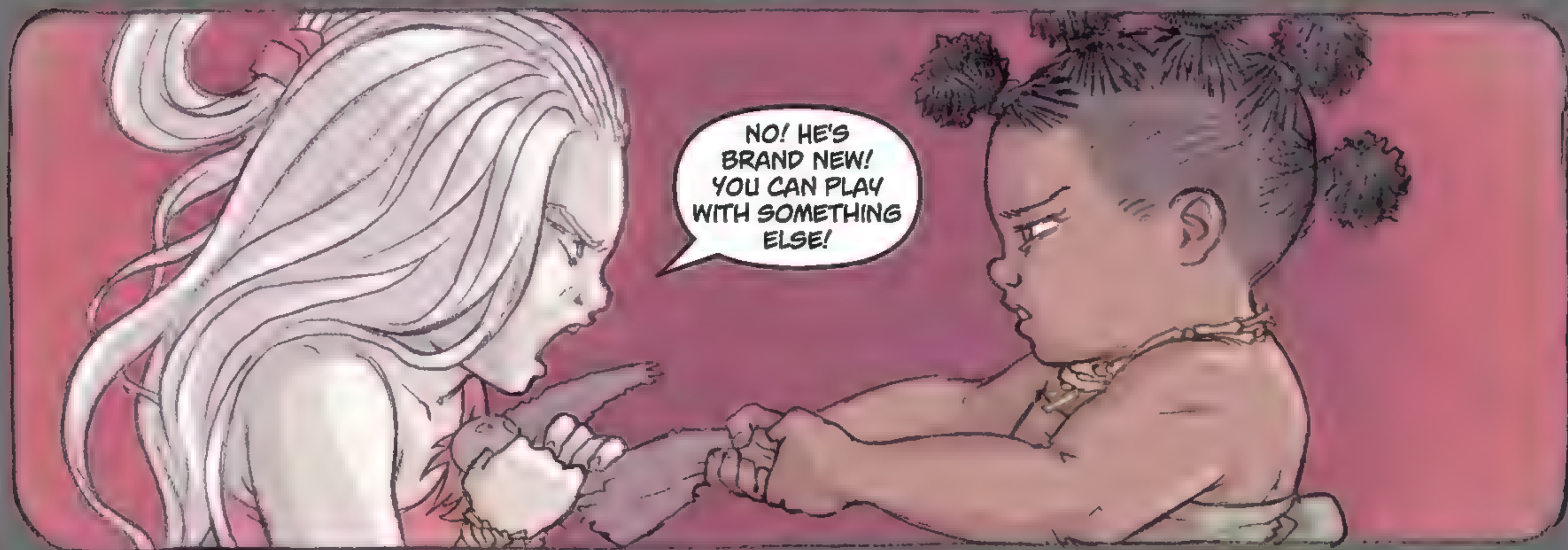
I CAN'T PROMISE YOU MUCH,
BUT I CAN PROMISE THIS:

WE WON'T WIN.

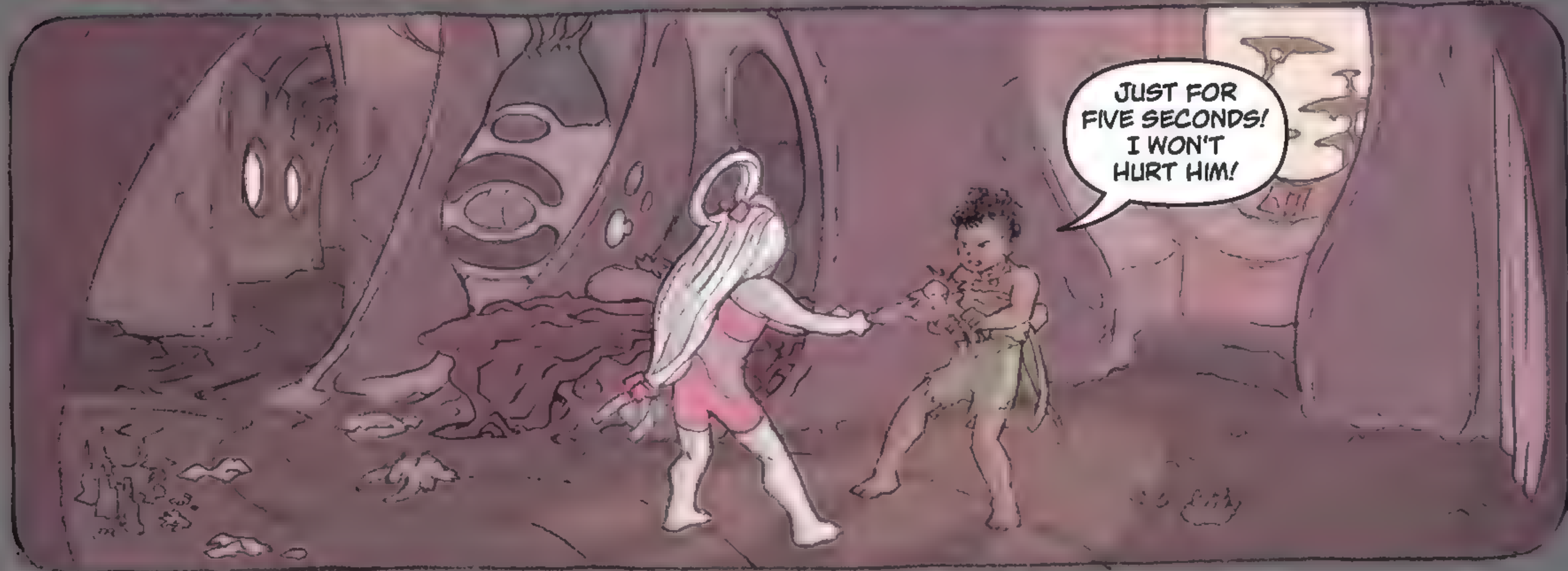




COME ON,
GLORIANA; SHARE
HIM WITH ME! YOU
PROMISED!



NO! HE'S
BRAND NEW!
YOU CAN PLAY
WITH SOMETHING
ELSE!



JUST FOR
FIVE SECONDS!
I WON'T
HURT HIM!

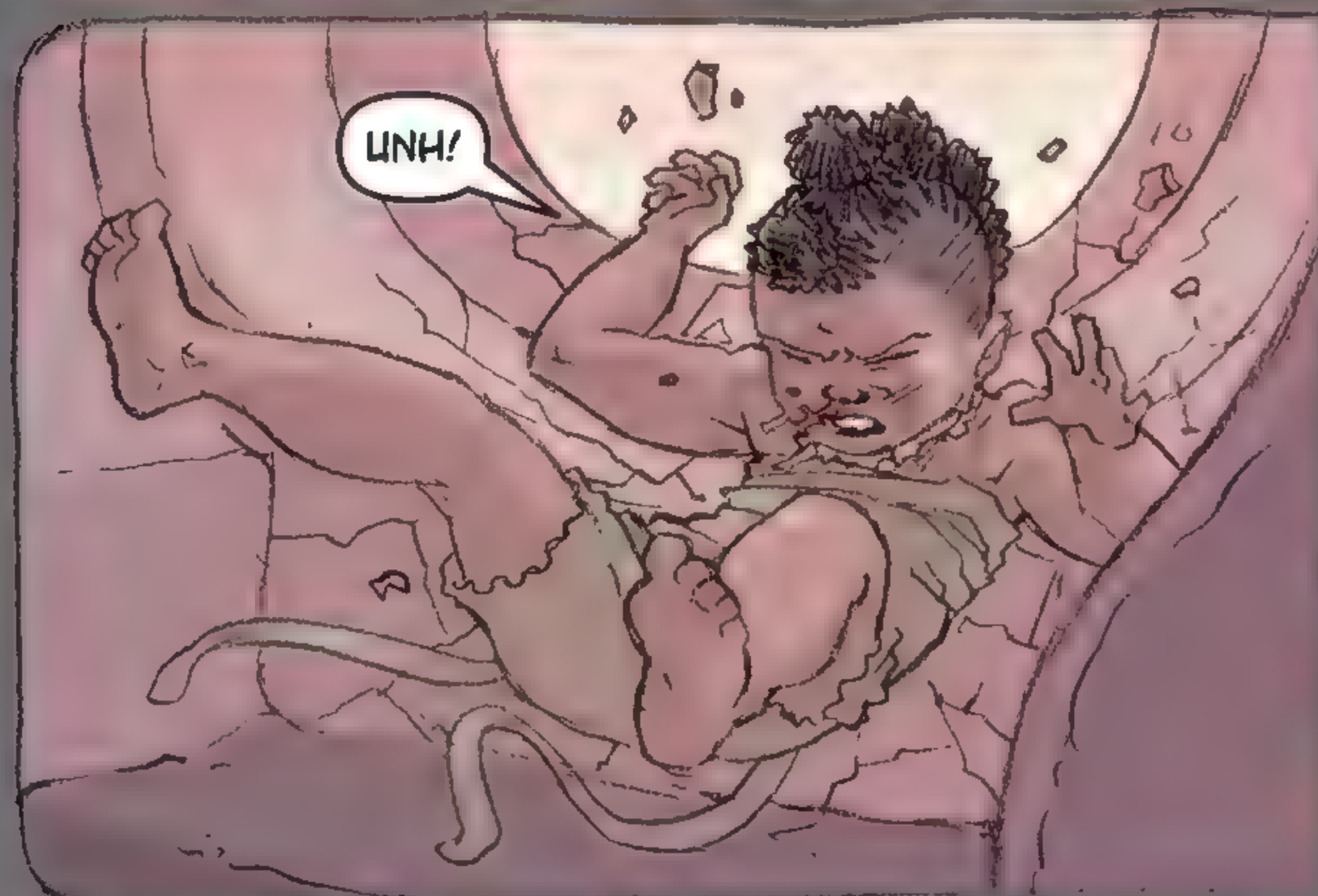


NO!
STOP IT!

WHY?!



I SAID
'NO!'



UNH!

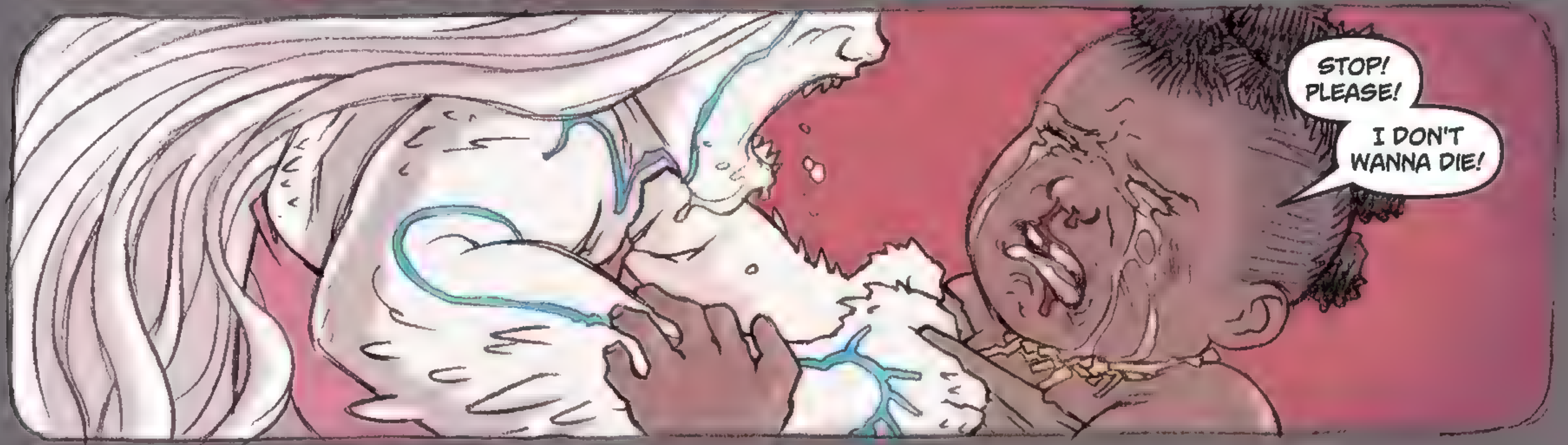


G...
GLORIANA...?



I'M... I'M
SORRY...

I JUST
WANTED TO
PLAY... DON'T
HURT ME...



STOP!
PLEASE!

I DON'T
WANNA DIE!

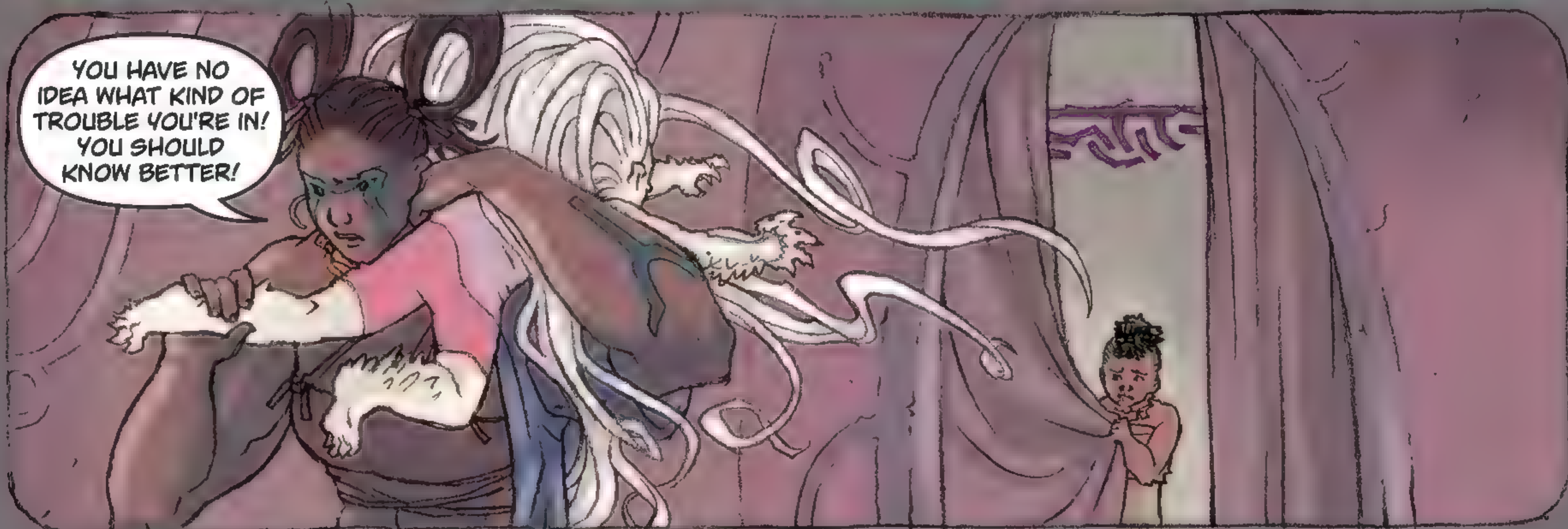


GLORIANA!

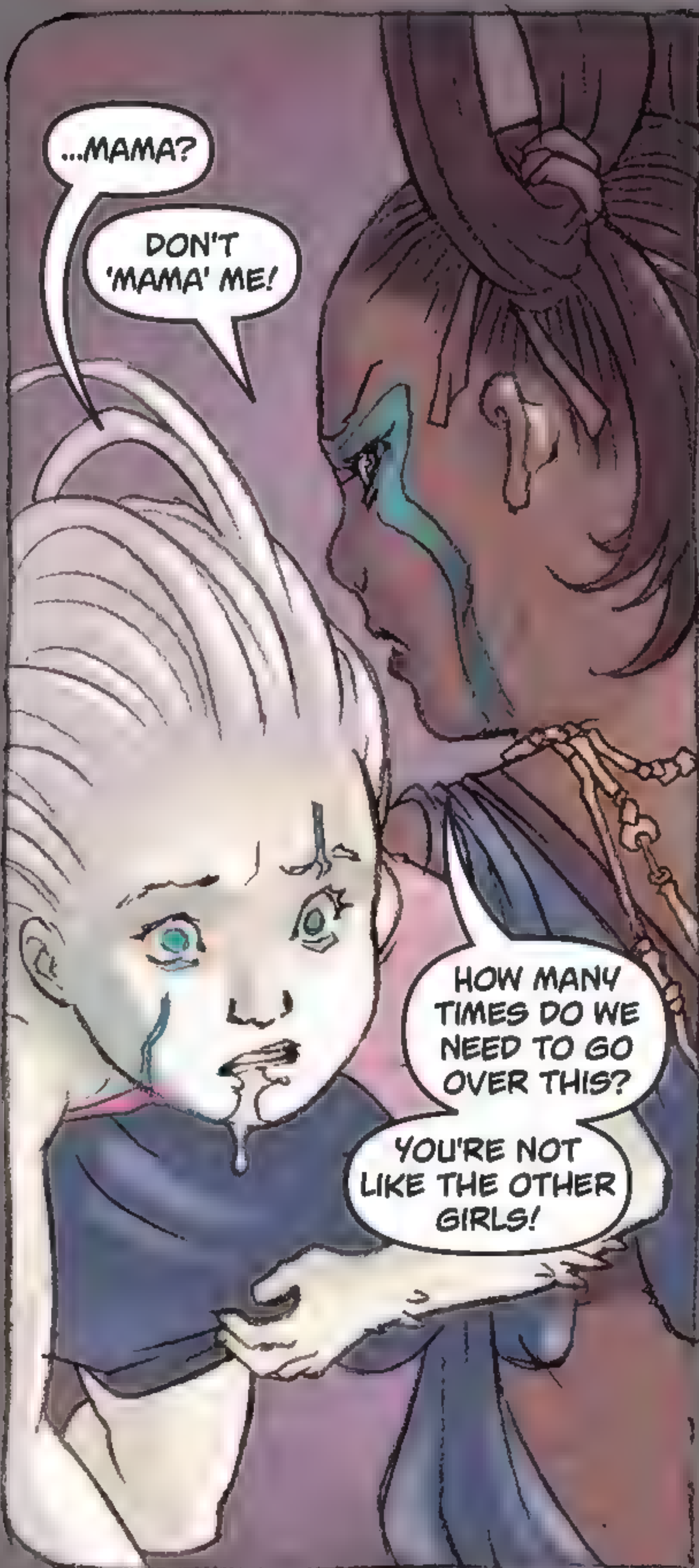


SAVE ME!
SAVE ME!
SAVE ME!

WHAT DO
YOU THINK YOU'RE
DOING?! GET OFF
OF HER!



YOU HAVE NO
IDEA WHAT KIND OF
TROUBLE YOU'RE IN!
YOU SHOULD
KNOW BETTER!

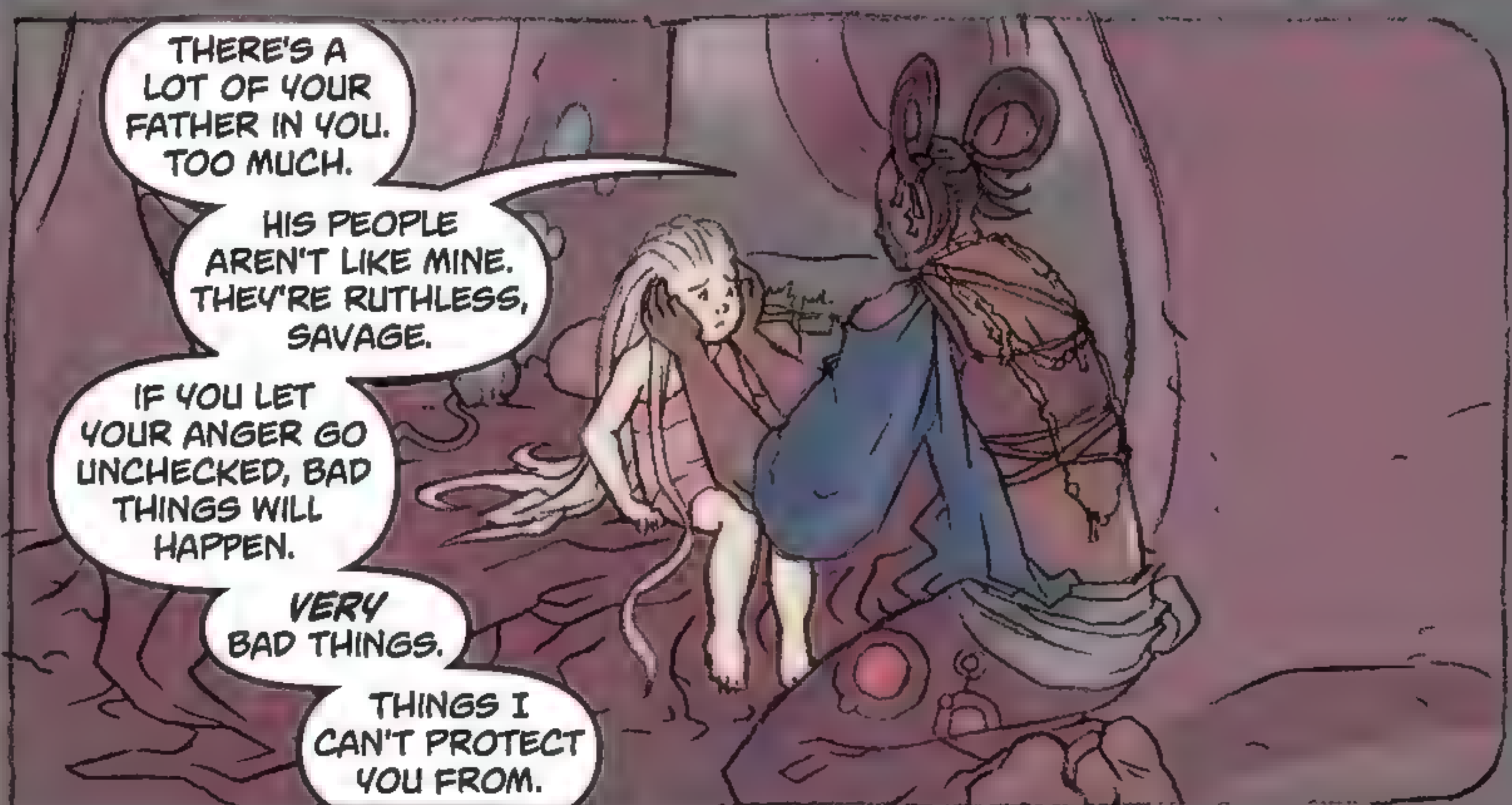


...MAMA?

DON'T
'MAMA' ME!

HOW MANY
TIMES DO WE
NEED TO GO
OVER THIS?

YOU'RE NOT
LIKE THE OTHER
GIRLS!



THERE'S A
LOT OF YOUR
FATHER IN YOU.
TOO MUCH.

HIS PEOPLE
AREN'T LIKE MINE.
THEY'RE RUTHLESS,
SAVAGE.

IF YOU LET
YOUR ANGER GO
UNCHECKED, BAD
THINGS WILL
HAPPEN.

VERY
BAD THINGS.

THINGS I
CAN'T PROTECT
YOU FROM.

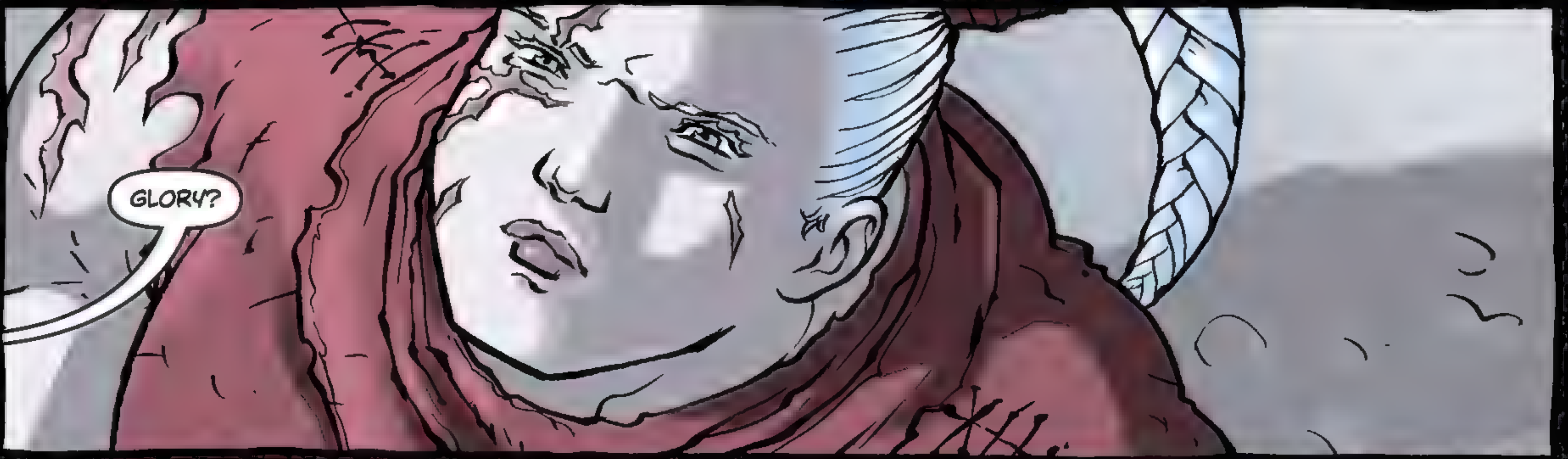


DO YOU
UNDERSTAND?

YES,
MAMA...

I'M SORRY...

I'LL BE
CAREFUL.



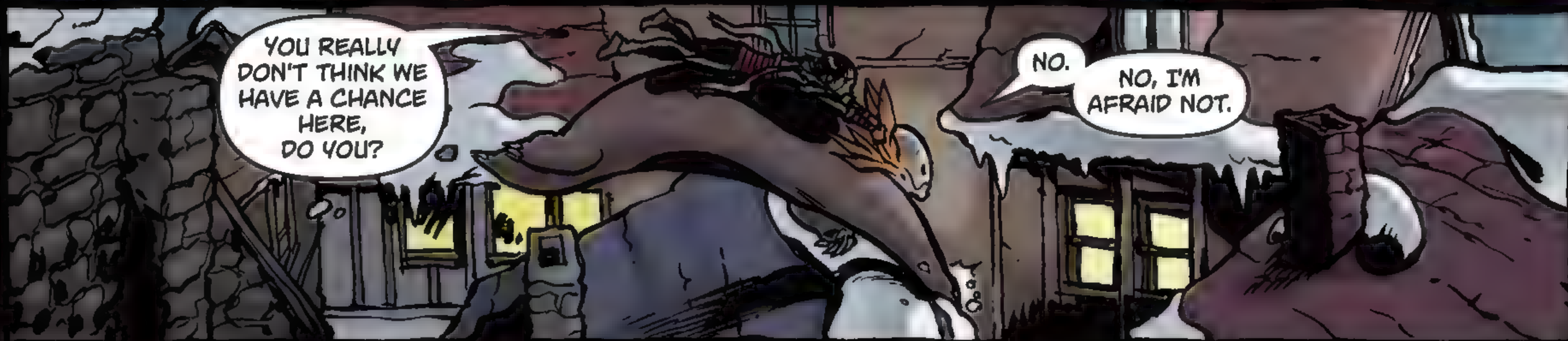
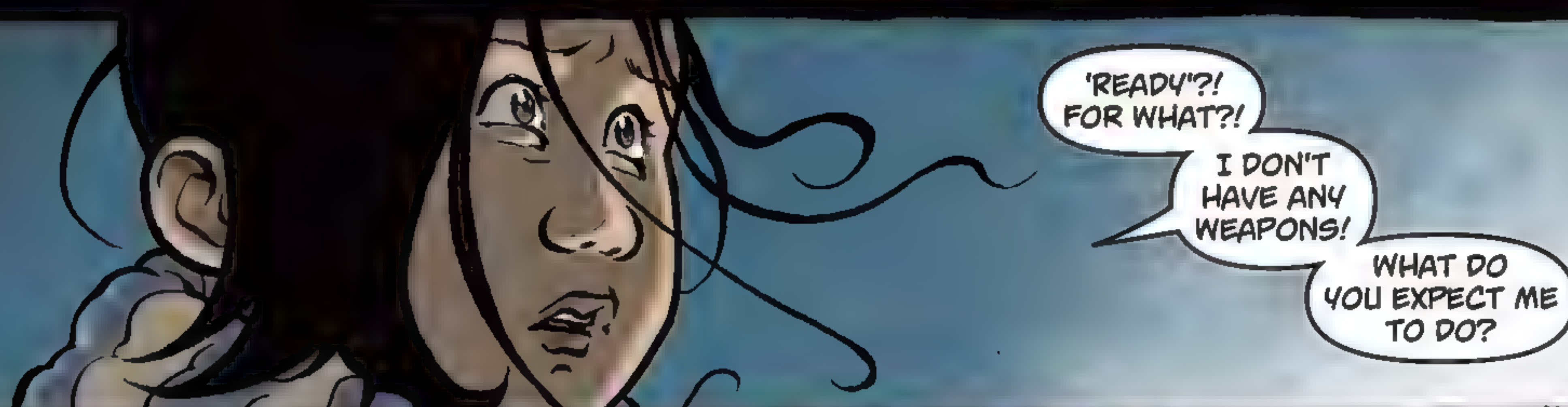


**IMAGE
COMICS
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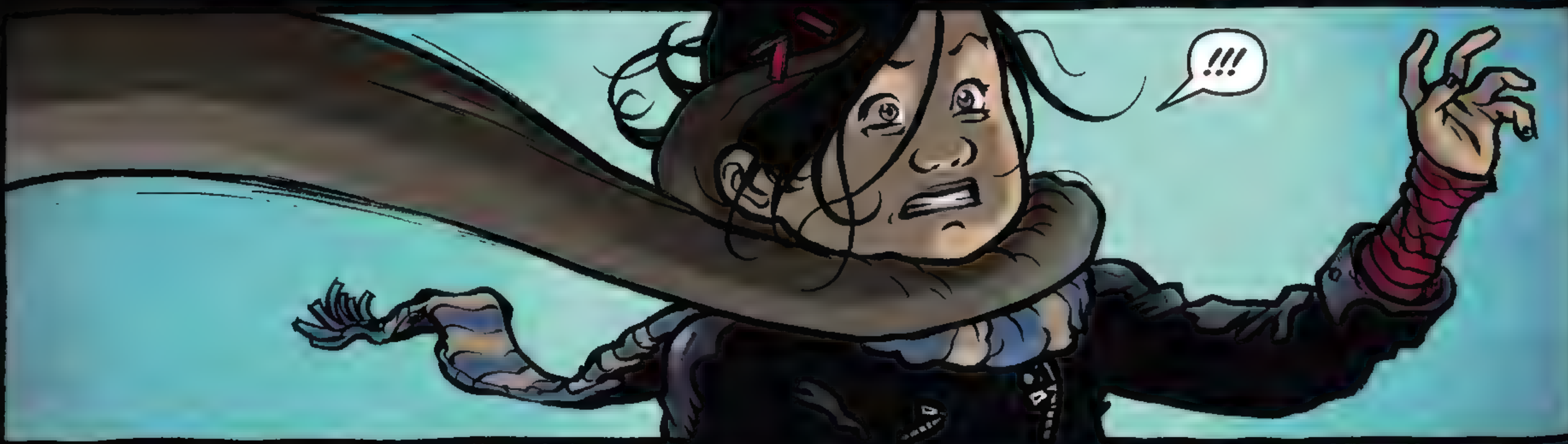
GLORY

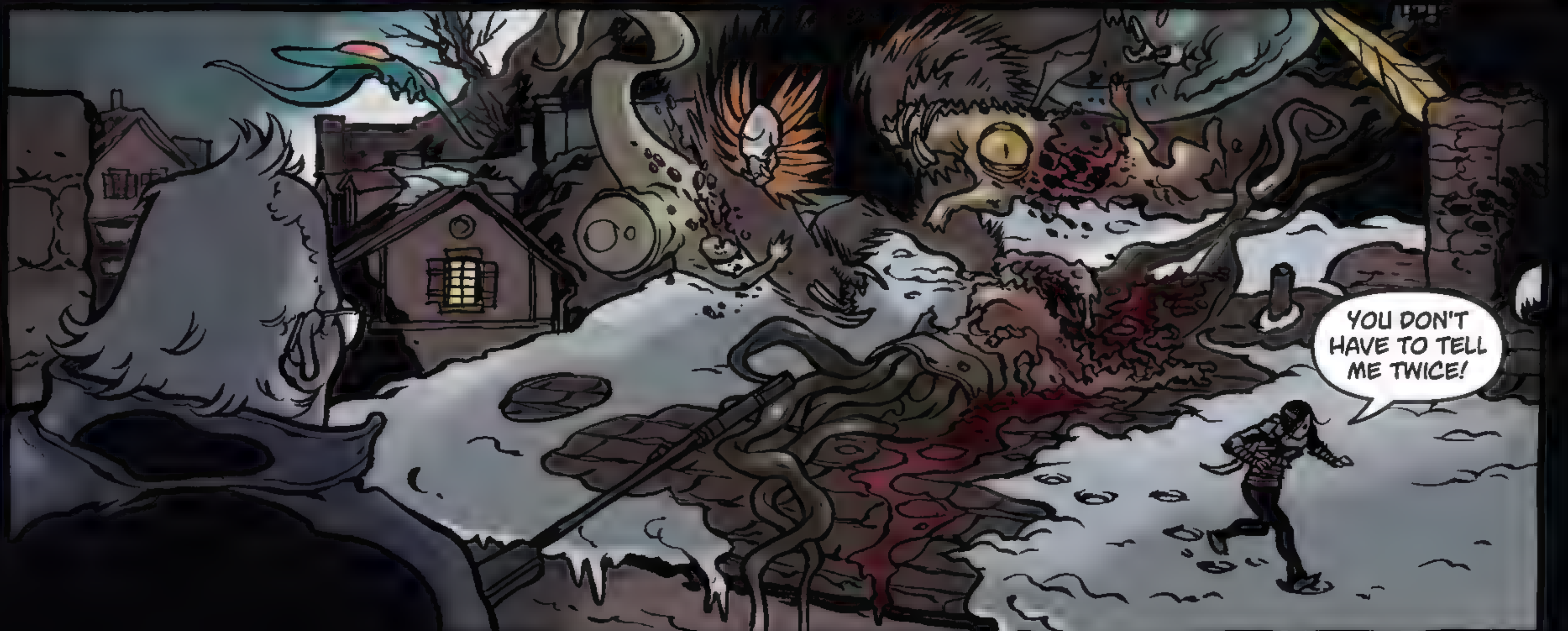
...HENRY?

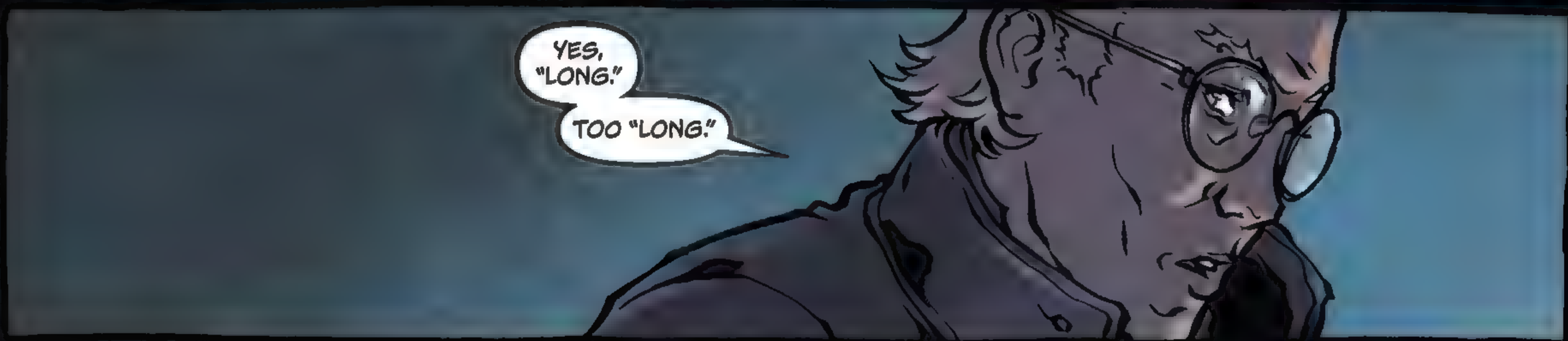
DESTROYER

PART TWO: SAVAGE

GLORY CREATED BY
ROB LIEFELD









WE
COULDN'T HAVE
FLOWN AROUND
THE SWARM?

I'M NOT
LETTING MONT
ST MICHEL GET
DESTROYED.

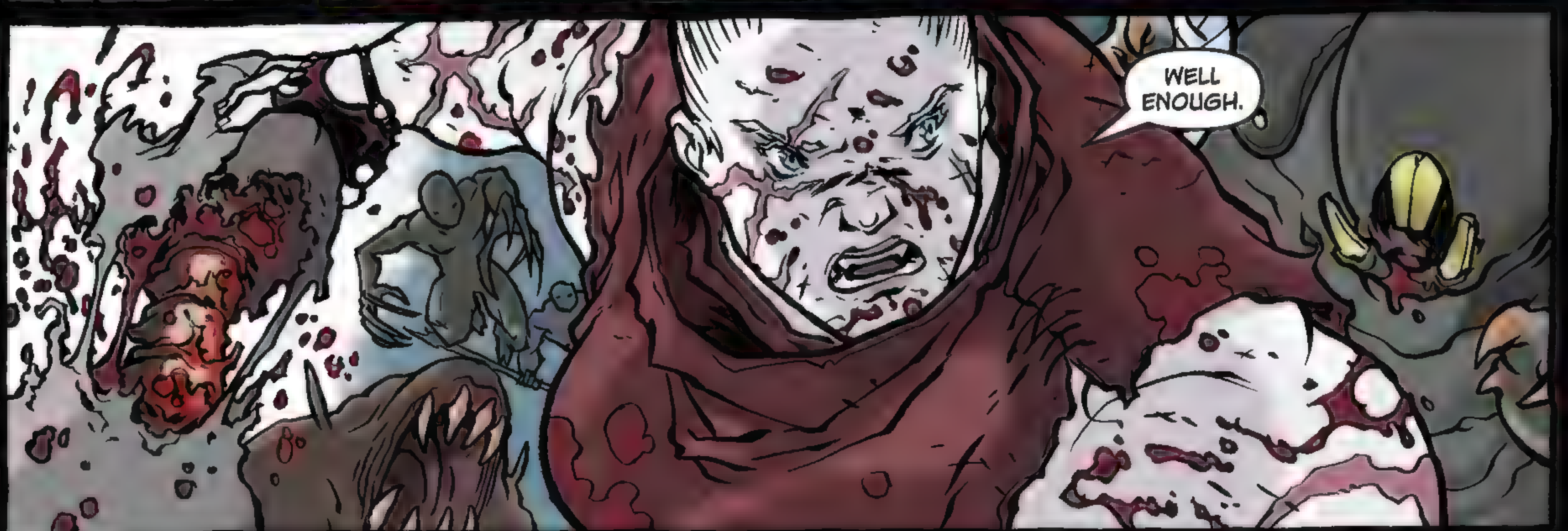
WE NEED
MOST OF THEM TO
RETREAT AS MUCH
AS POSSIBLE.

THE REST
WILL BE
DECIMATED.



THAT'S
FAIR.

HOW ARE
YOU HOLDING
TOGETHER?



WELL
ENOUGH.



DAMN IT!
MY KNIFE!

GAKK!



WE HAVE
TO GET TO
TOMBELAIN!
NOW!

I CAN'T
FIGHT THESE
GUYS BACK
UNARMED!

YOU'RE
GOING TO
HAVE TO.

WE CAN'T
STOP NOW!

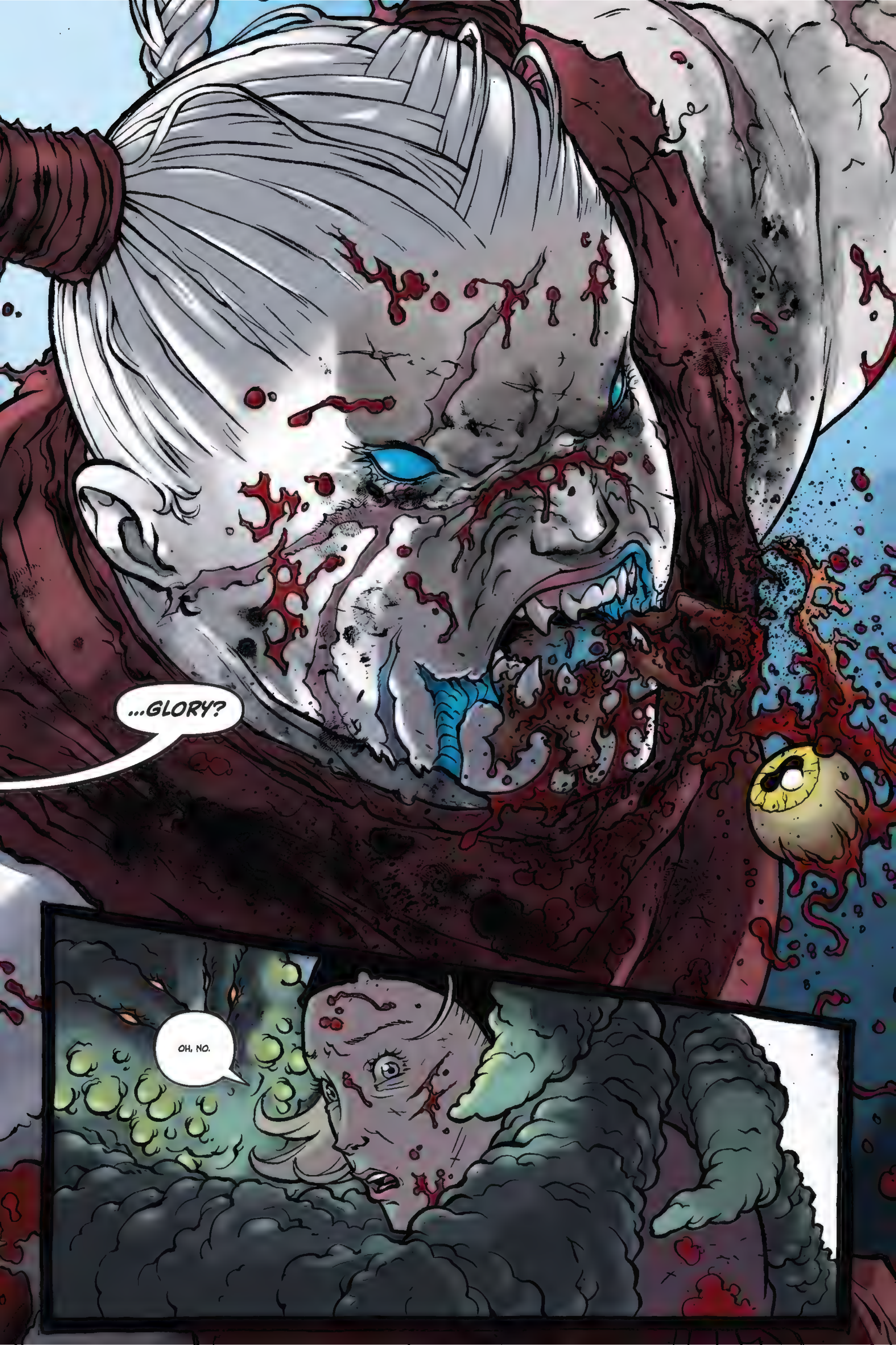


ARE YOU
INSANE?!

I'M BEING
OVER TAKEN
HERE!

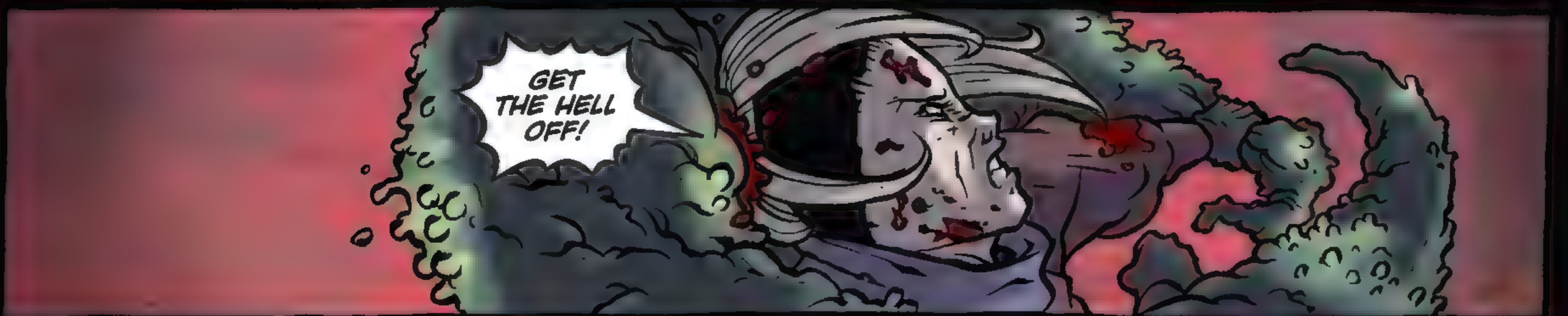
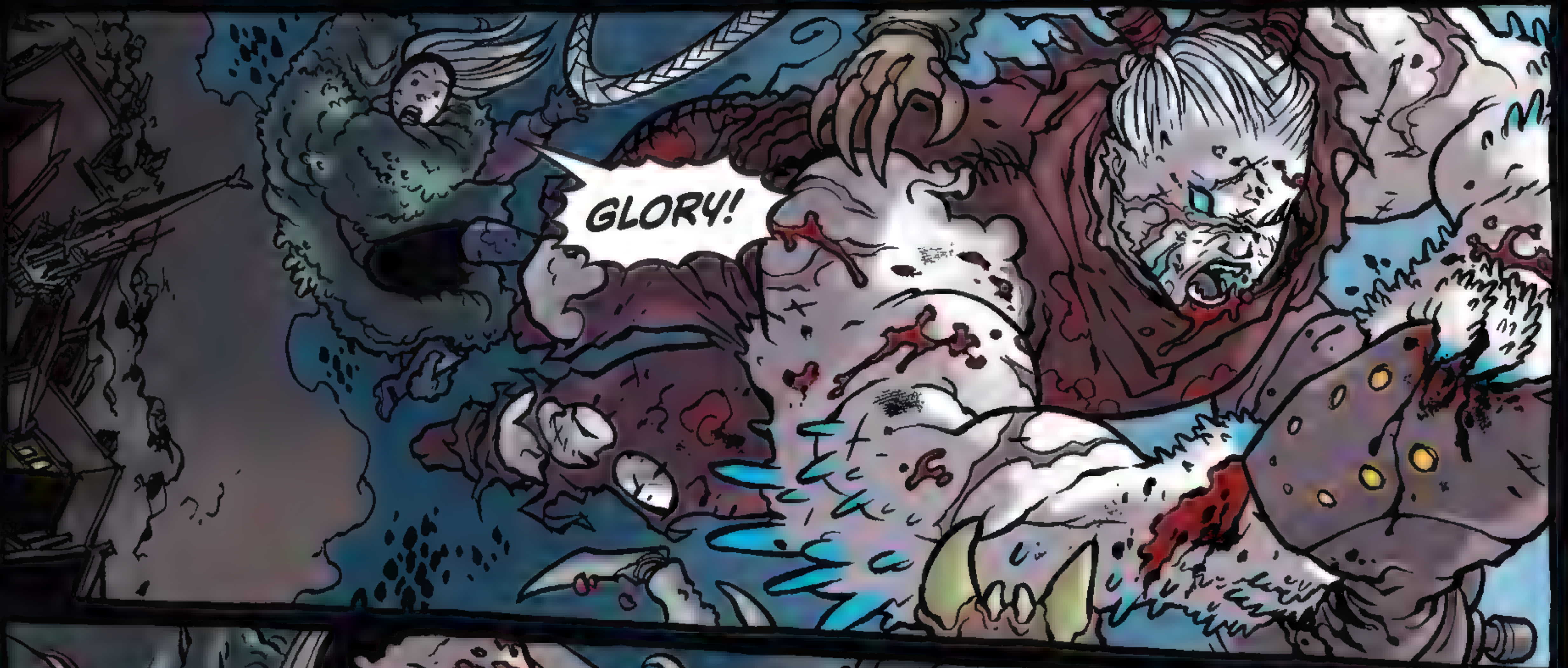


I GET YOU
DON'T WANT THEM
CAUSING ANY DAMAGE,
BUT THE FLIP SIDE IS
WE'RE GOING TO
GET KILLED!



...GLORY?

OH, NO.





OH,
THANK GOD.



SERIOUSLY.

NICE
TIMING.

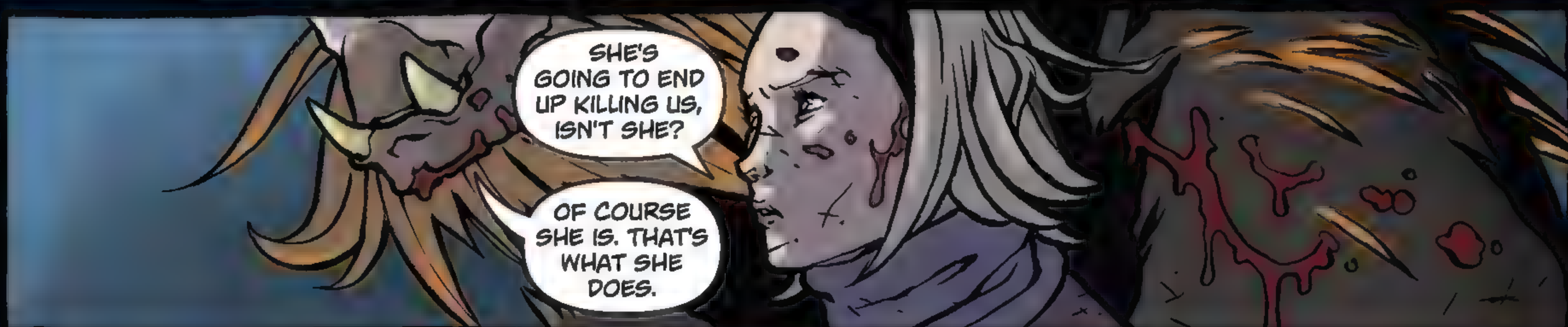
SHE'S
LOST IT.

AGAIN.

I'M NOT
SURE SHE
QUITE GETS HOW
DANGEROUS
SHE IS.

I MEAN,
TO US.

WE'RE
SUPPOSED
TO BE HER
ALLIES.



SHE'S
GOING TO END
UP KILLING US,
ISN'T SHE?

OF COURSE
SHE IS. THAT'S
WHAT SHE
DOES.



YOU KNOW
WHAT I'VE
WITNESSED.

WE'LL
EVENTUALLY
SUFFER THE
SAME FATE.



YEAH,
OKAY.

YOU'RE
RIGHT.



IT'S ABOUT TIME
WE STOP HER.



FABRICE,
I'M PRETTY
SURE--

I NEED
YOU TO CON-
CENTRATE.

THE WATERS
RECEDED ENOUGH
FOR ME TO GET YOU
CLOSE, BUT YOU'RE STILL
GOING TO HAVE TO LEAP
OUT AND SWIM A
SHORT DISTANCE.

FORGET
ABOUT THE
MONSTERS AND
GET READY.



"FORGET
ABOUT THE
MONSTERS."

THAT'S
EASY
ENOUGH.



IT WILL
HAVE TO BE,
DEAR.

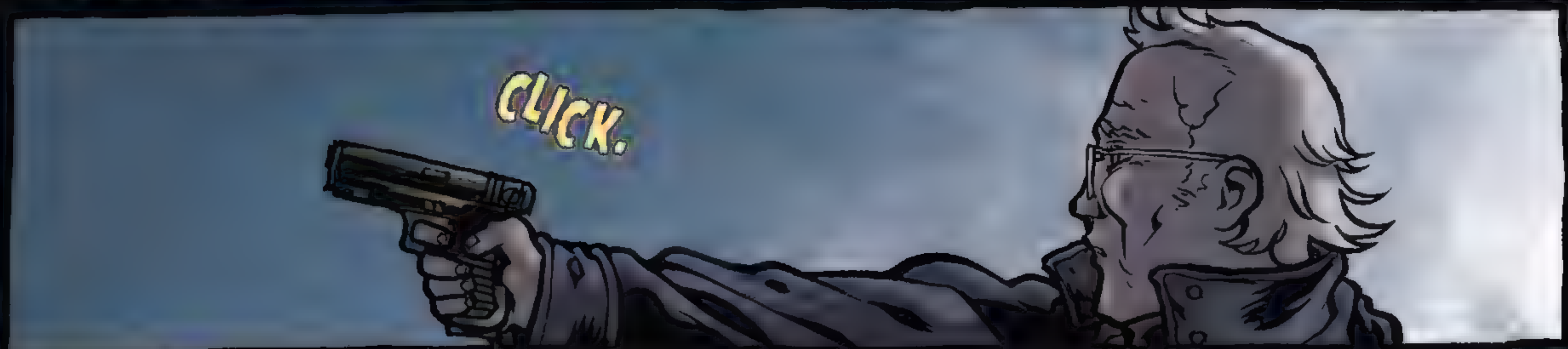
THERE'S
NO OTHER
CHOICE.



NO.
THERE'S
REALLY NOT,
IS THERE?



IT'S TIME,
RILEY.





FABRICE!!!

HE'S...
HE'S DEAD...

...AND
I'M NEXT.



WE'RE ABOUT DONE HERE, AREN'T WE?

LET ME GO!



STOP STRUGGLING.



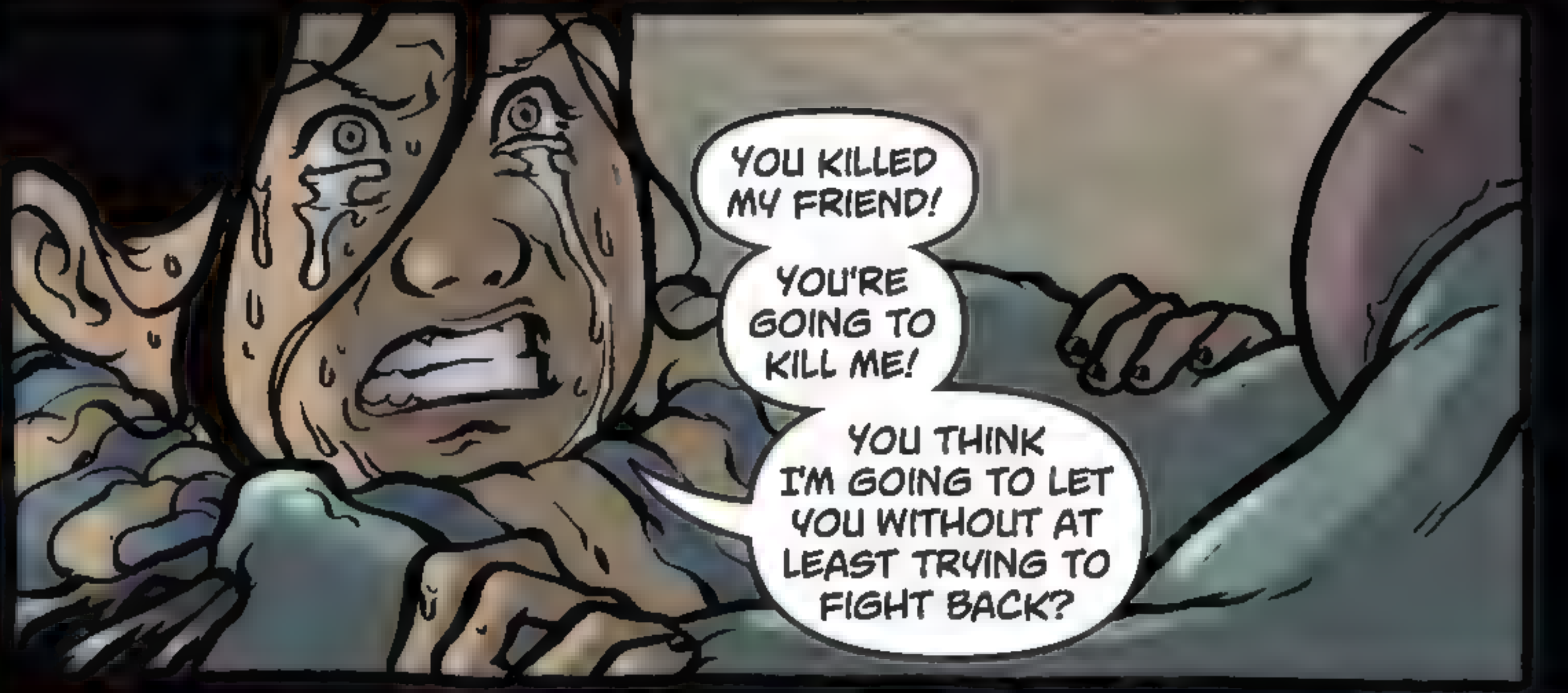
YOU'RE KIDDING, RIGHT?!

YEAH, SURE, I'LL JUST SIT BACK AND LET YOU HAVE AT ME!



DO I LOOK LIKE I'M KIDDING?

WHAT CHOICE DO YOU THINK YOU HAVE?



YOU KILLED MY FRIEND!

YOU'RE GOING TO KILL ME!

YOU THINK I'M GOING TO LET YOU WITHOUT AT LEAST TRYING TO FIGHT BACK?



YOU DON'T GET WHAT'S HAPPENING HERE, DO YOU?



GLORIANA
DEMETER IS ONE OF
THE MOST DANGEROUS
BEINGS IN ALL
EXISTENCE.

SHE'S A
WEAPON LONG
OVERDUE FOR DE-
COMMISSIONING.

A THREAT
TO BOTH OUR
WORLDS.

YOU'RE THE
OPPOSITE.

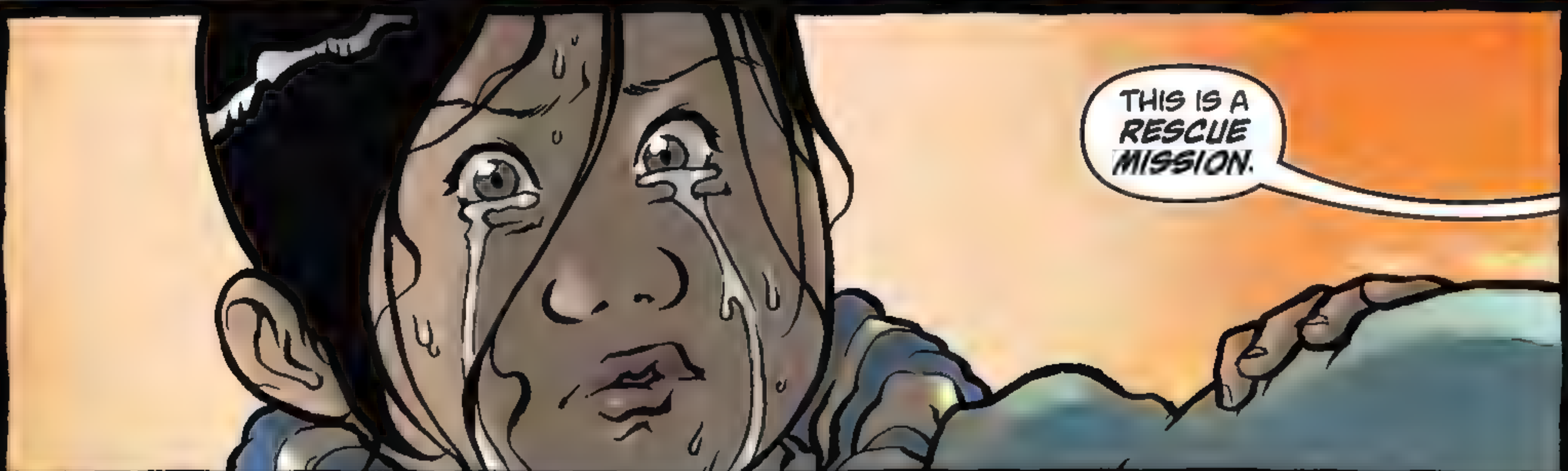
YOU'RE
SOMETHING OUR
WORLDS NEED
TO SURVIVE.

SOMETHING
SHE'LL **DESTROY**.



SO, NO,
WE'RE **NOT** HERE
TO KILL YOU.

WE'RE
HERE TO
SAVE
YOU.



THIS IS A
RESCUE
MISSION.

REALLY?!
A "RESCUE
MISSION"?!


COME ON!
HOW STUPID DO YOU
THINK I AM?

FOR STARTERS, YOU'VE
GOT A FUNNY WAY OF
"RESCUING" ME!

I CAN'T SAY
I APPRECIATE YOU
KILLING MY FRIENDS IN
THE PROCESS!

YOU MEAN
"THE FRIEND" WHO SHOT
AND KILLED MANY OF MY
OWN? THEY WEREN'T JUST
MY FELLOW SOLDIERS, THEY
WERE SIBLINGS! I'VE KNOWN
MOST OF THEM FOR
OUR ENTIRE LIVES! HIS
DEATH IS ONE VERSUS
OUR DOZENS!

EXCUSE US!
THERE'S AN **ENTIRE**
TOWN'S WORTH OF PEOPLE
THERE - PEOPLE WHO HAVE
NOTHING TO DO WITH YOUR
STUPID WAR! WHAT'S
YOUR EXCUSE FOR EN-
DANGERING THEM?!

GLORY WOULD EVENTUALLY KILL
THEM ALL IF IT WASN'T FOR US.
DON'T THINK SHE WON'T DO
THE SAME TO YOU!

YOU HAVE NO
IDEA WHAT SHE'S CAPABLE
OF... WHAT HER TRUE
NATURE IS! WE'RE TRYING
TO **SAVE** YOU!

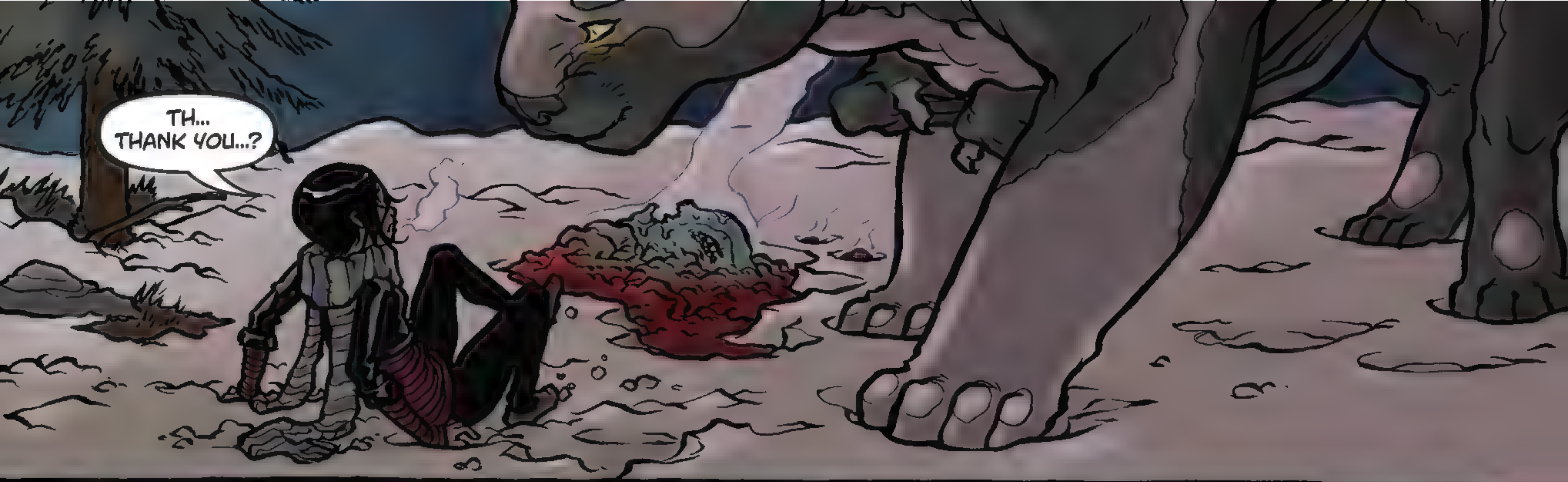
I CAN
TAKE CARE OF
MYSELF! I DON'T
NEED A BUNCH OF
MONSTERS BLOWING
UP PEOPLE I CARE
ABOUT TO
"SAVE ME"!

THIS HAS
GROWN
TIREDSOME.

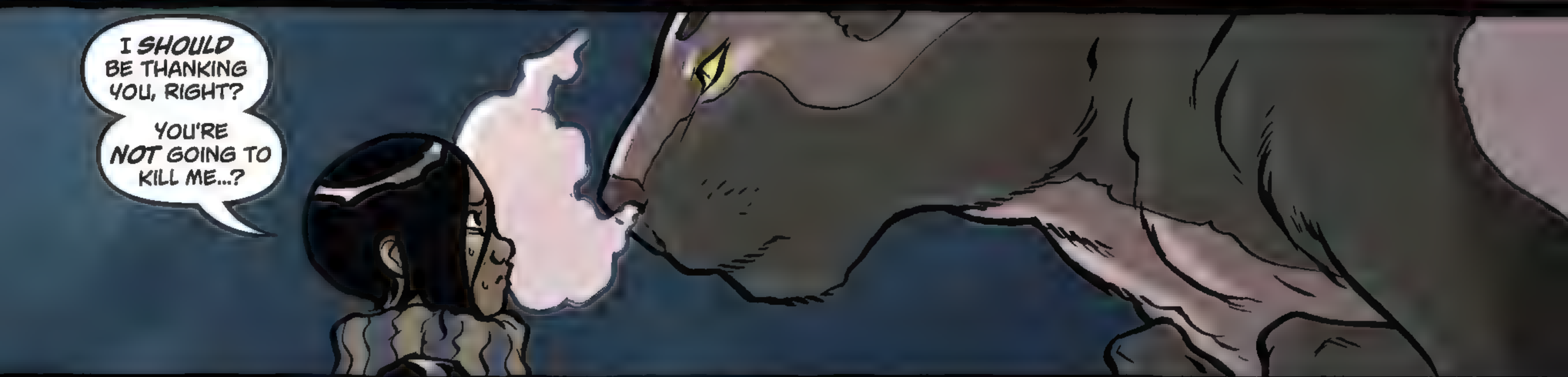
YOU'RE
COMING WITH
ME.



HOLY WHAT
THE JESUS
CHRIST!

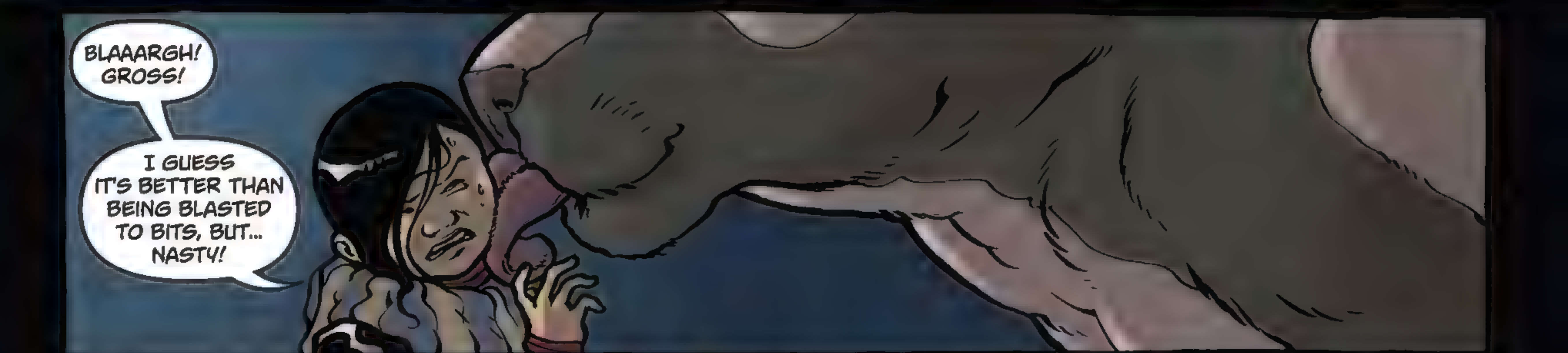


TH...
THANK YOU...?



I *SHOULD*
BE THANKING
YOU, RIGHT?

YOU'RE
NOT GOING TO
KILL ME...?



BLAAARGH!
GROSS!

I GUESS
IT'S BETTER THAN
BEING BLASTED
TO BITS, BUT...
NASTY!



ANYWAY,
THANK YOU.

I WAS
PRETTY READY
TO DIE.

I DON'T
BUY THESE
MONSTER GUYS
ARE LOOKING OUT
FOR MY BEST
INTEREST.

THEN AGAIN,
I GUESS I'M NOT
SURE WHY A GIGANTIC
LASER-SHOOTING CAT
WOULD BE EITHER.



I'M ASSUMING
YOU'RE FRIENDS
WITH GLORY?

YOU SHOULD
PROBABLY GO HELP
HER NOW. IT'S OKAY. I CAN
PROBABLY GET DOWN-
STAIRS ON MY OWN.

JUST WAIT
LONG ENOUGH FOR THIS
SHARK GUY'S FRIENDS TO
COME HERE. THEY WERE
RIGHT BEHIND US.



IT'S OKAY, KIDDO. HENRY GOT 'EM.

BESIDES, BELESZAVA'S UNDER STRICT ORDERS TO NEVER LEAVE THE ISLAND UNLESS GLORY HERSELF SAYS SO.

GLORIA!!!



OH, MY GOD! I THOUGHT YOU WERE DEAD!

ALMOST. HENRY GOT MY BACK.



BUT OF COURSE. THAT'S WHAT I DO.

DID YOU SEE FABRICE?! THOSE GUYS KILLED HIM, GLORIA!

NO, WE DIDN'T... I DON'T EVEN KNOW WHAT TO SAY.

GLORY'S GOING TO BE DEVASTATED. HE WAS A GOOD FRIEND.



HE SAVED ME, GLORIA. IF IT WASN'T FOR HIM, I WOULDN'T BE HERE. SOME TENTACLED THING HAD ME PINNED, BUT FABRICE SHOT ITS HEAD OFF.

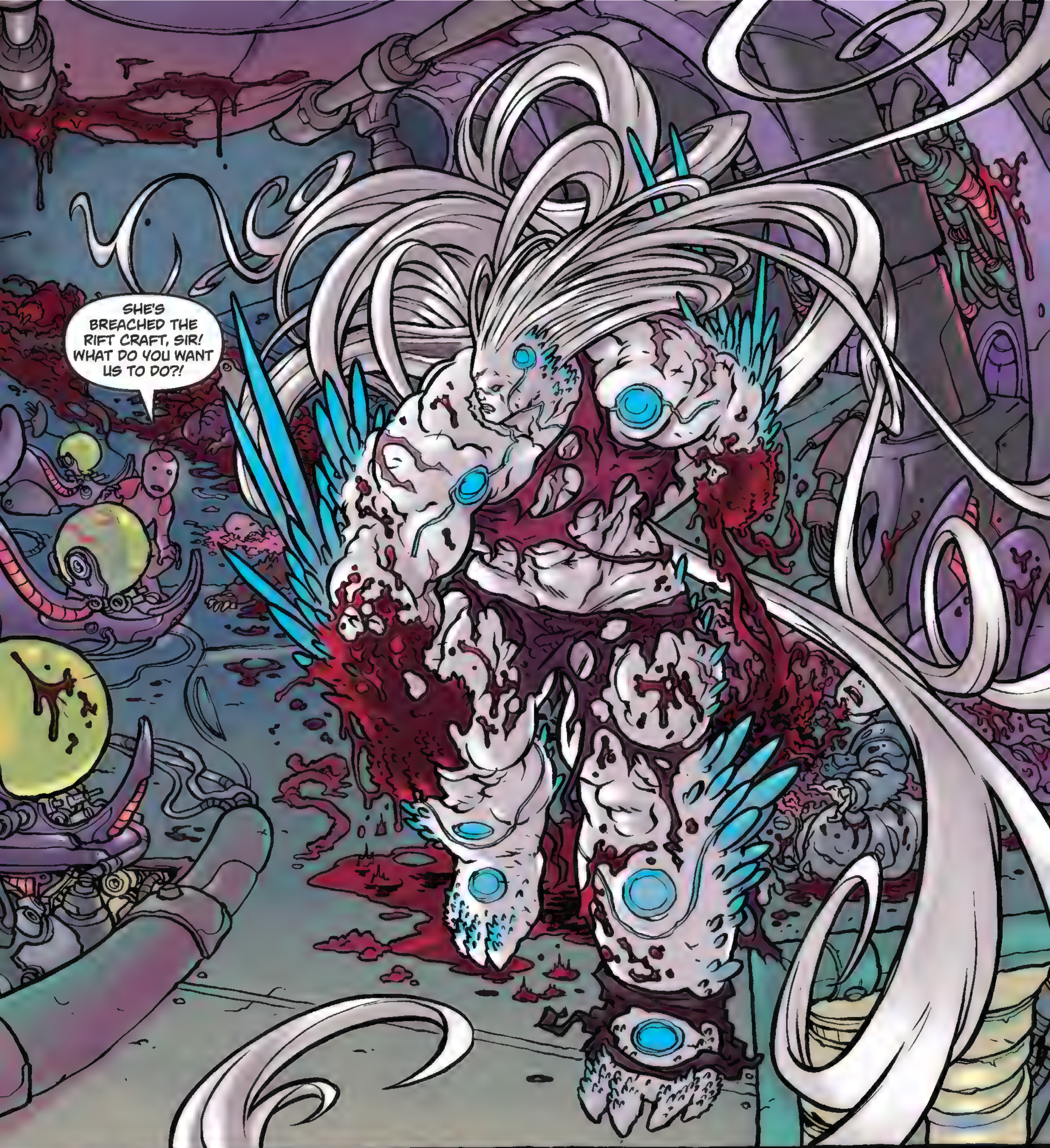
YEAH, FABRICE WAS ALWAYS PRETTY GOOD AT THAT...



THAT "GIANT CAT" IS BELESZAVA. GLORY'S HAD HER EVER SINCE SHE WAS A KITTEN. PROTECTING THE ISLAND IS KIND OF HER WHOLE GIG THESE DAYS.

OH, UM, ALSO... DO YOU KNOW THIS GIANT CAT?

SHOULDN'T SHE GO HELP GLORY?



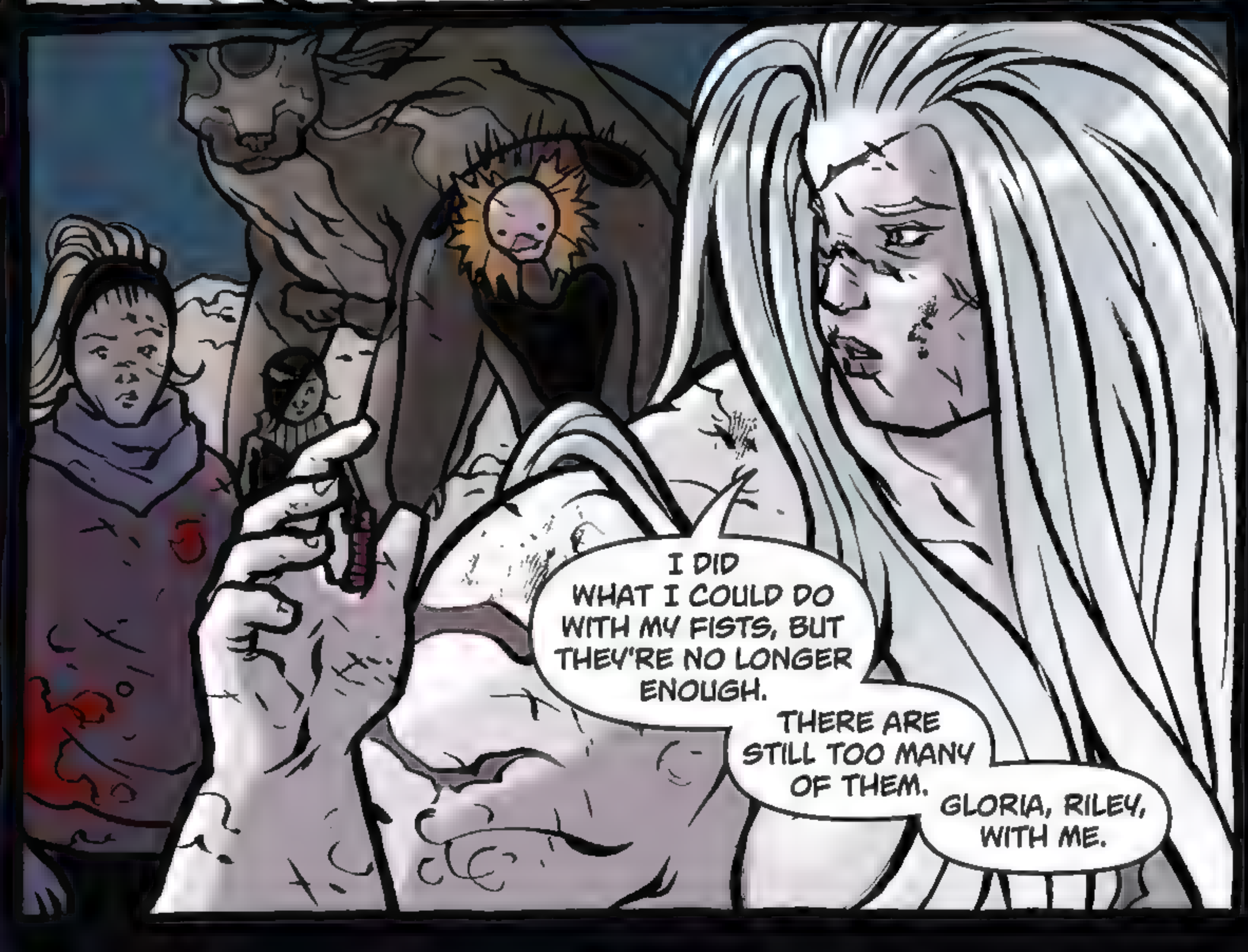


DON'T WORRY,
SHE'S FINE. I'VE
SEEN HER SURVIVE
FAR WORSE.

GLORY!



SEE?
WHAT DID I
TELL YOU?



I DID
WHAT I COULD DO
WITH MY FISTS, BUT
THEY'RE NO LONGER
ENOUGH.

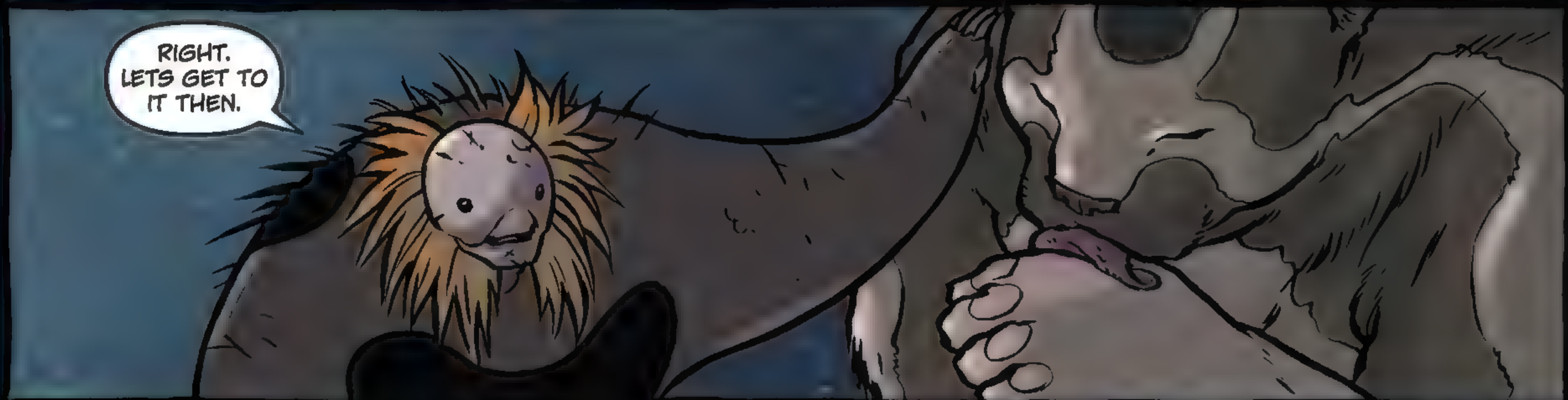
THERE ARE
STILL TOO MANY
OF THEM.

GLORIA, RILEY,
WITH ME.



I ASSUME
YOU WANT US TO
FIGHT YOUR FATHER'S
FRIENDS OFF?

SHOW NO
MERCY.



RIGHT.
LETS GET TO
IT THEN.



HOW ARE
YOU HOLDING
UP?

I'M
FINE.

THEIR RIFT
CRAFT FELT THE
DAMAGE MUCH MORE
THAN I DID.

THEY CAN'T
KEEP THE RIFT
ITSELF OPEN FOR
MUCH LONGER.



BOTH OF
YOU SUIT UP AND
GRAB YOUR
WEAPONS.

WE CAN'T
EXPECT HENRY AND
BELESZAVA TO HANDLE
THEM ALONE FOR
LONG.



YOU SURE
NUNCHUCKS WILL
DO IT?



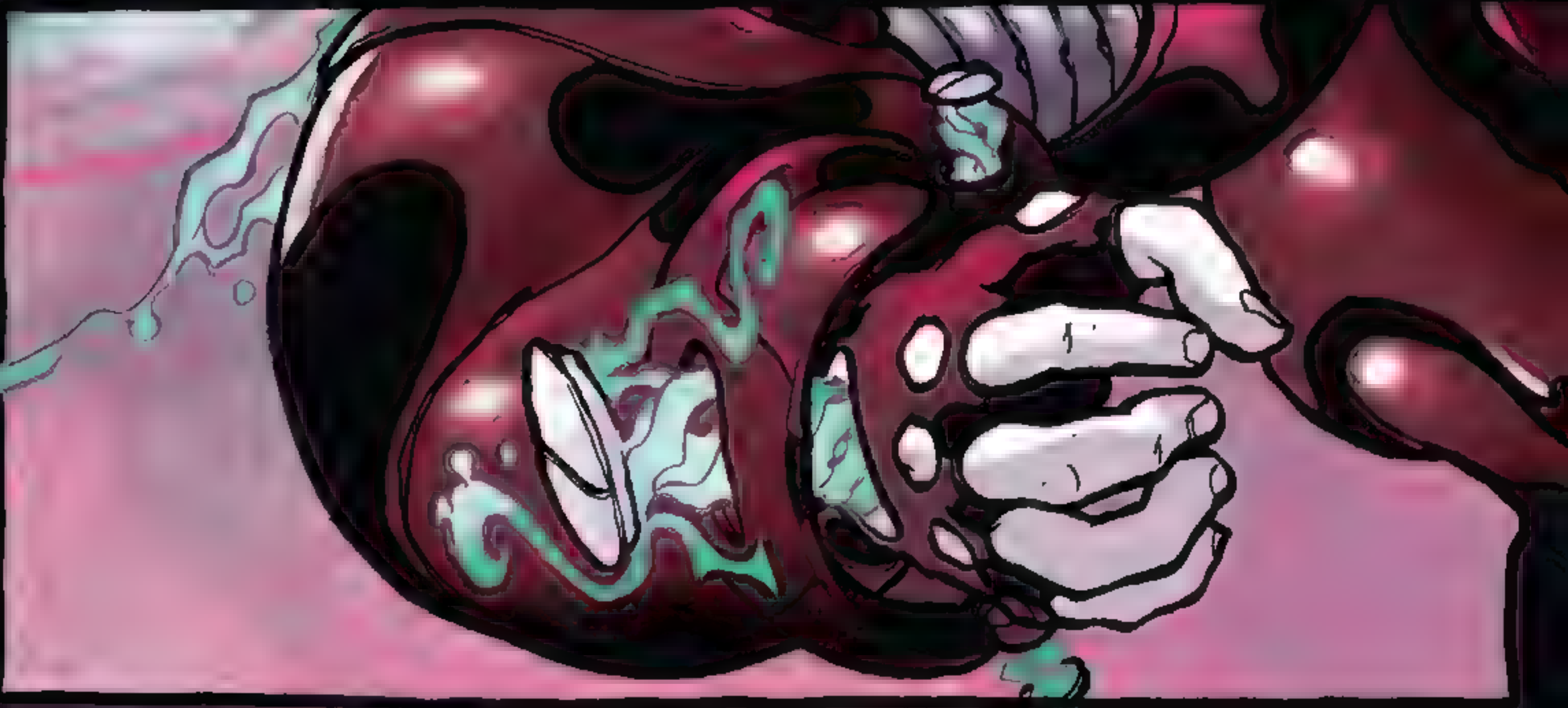
NO. USE
THESE.

BUT...!



**IMAGE
COMICS
PRESENTS**

**JOE
KEATINGE
WRITER**



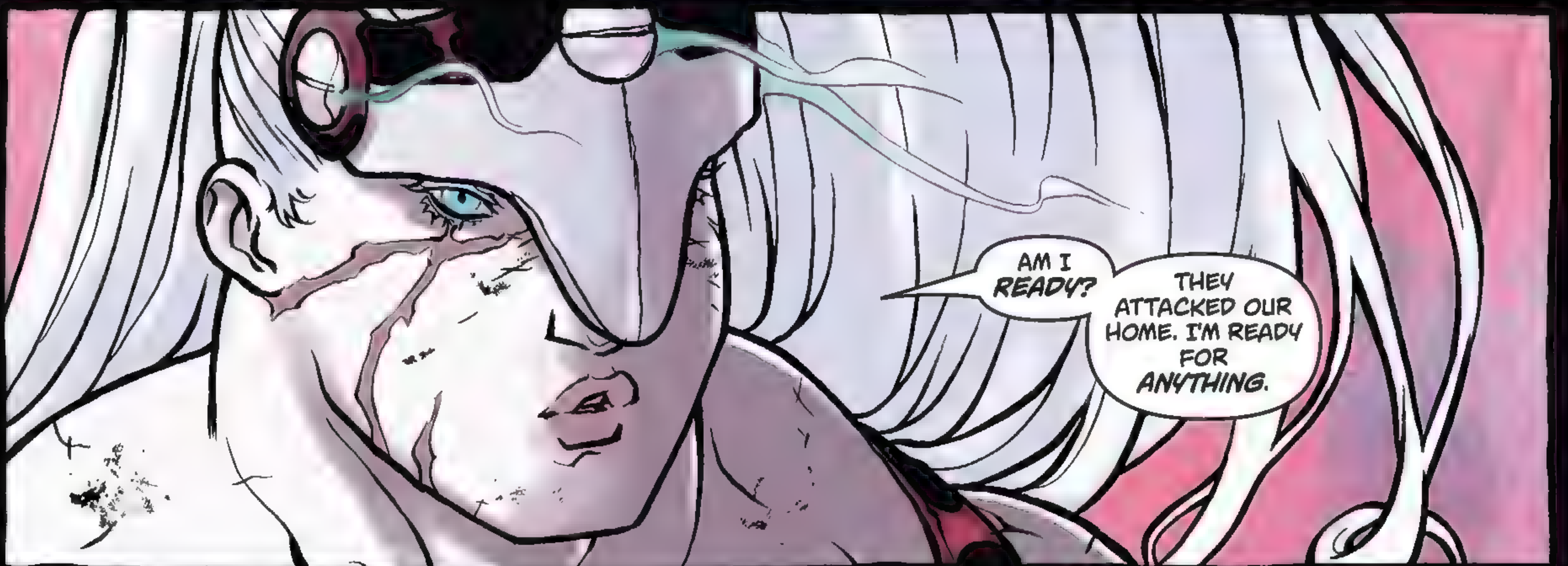
**ROSS
CAMPBELL
ARTIST**

**JOSEPH
BERGIN III
COLORIST
PAGES 1-17**

**OWEN
GIENI
COLORIST
PAGES 18-20**

**DOUGLAS E.
SHERWOOD
LETTERER**

**ERIC
STEPHENSON
EDITOR**



GLORIA

THIS HAS
GONE ON LONG
ENOUGH.

THEY CAN'T
RETREAT.

WE CAN'T
LET THEM
SURVIVE.

WE
HAVE BUT
ONE MISSION
NOW:

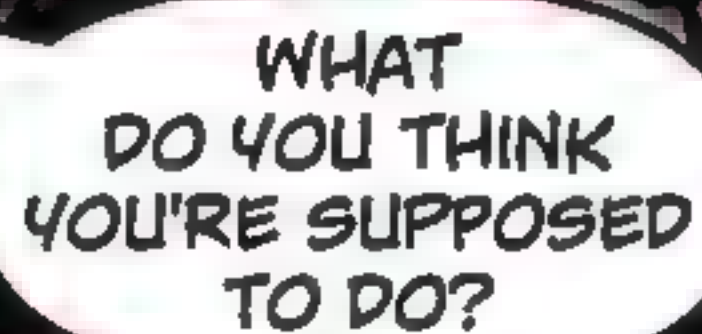
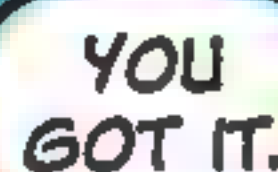
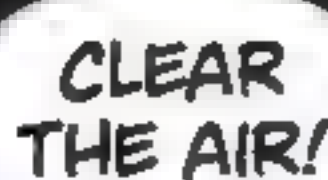
KILL THESE
SONS OF
BITCHES!

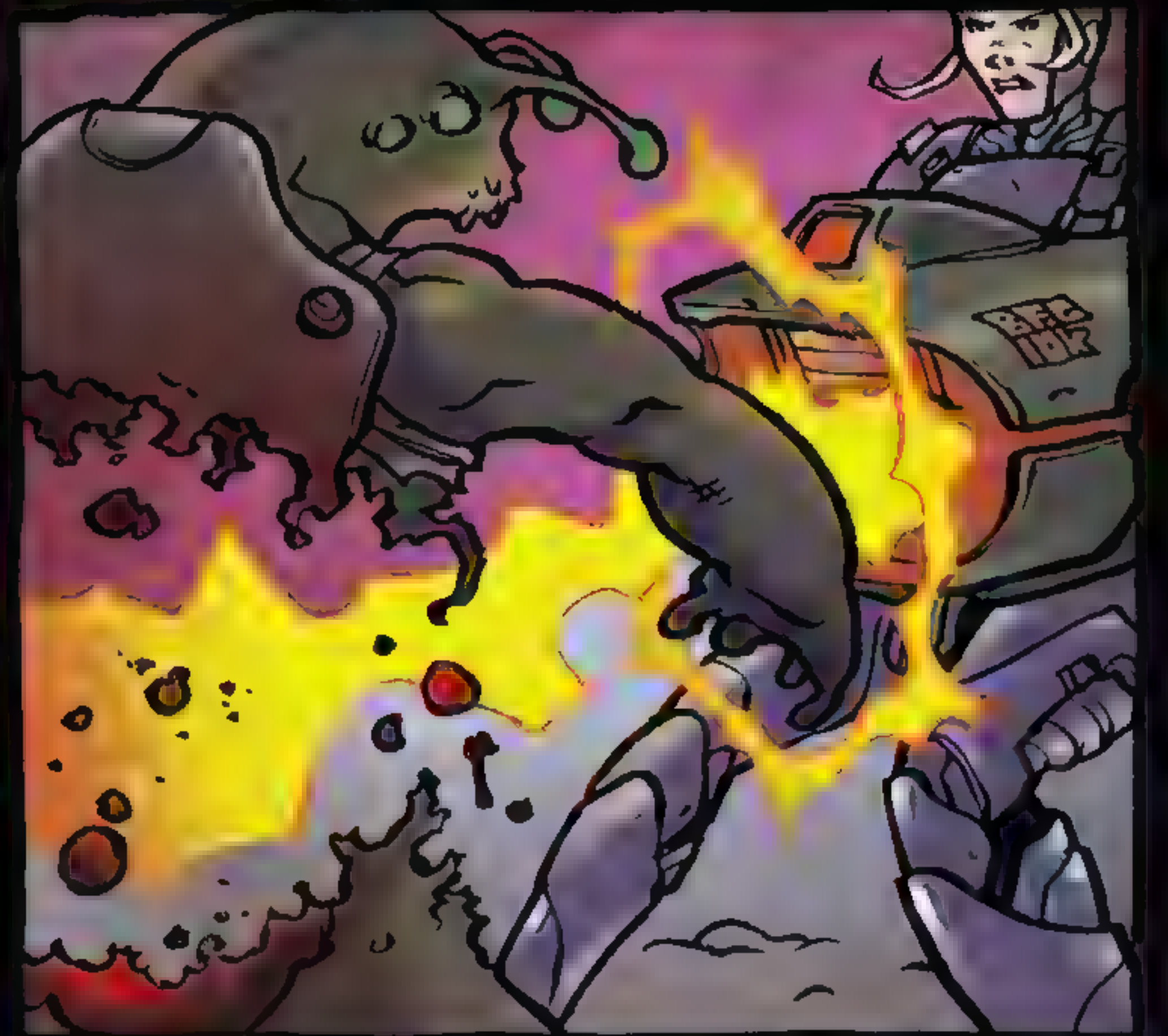
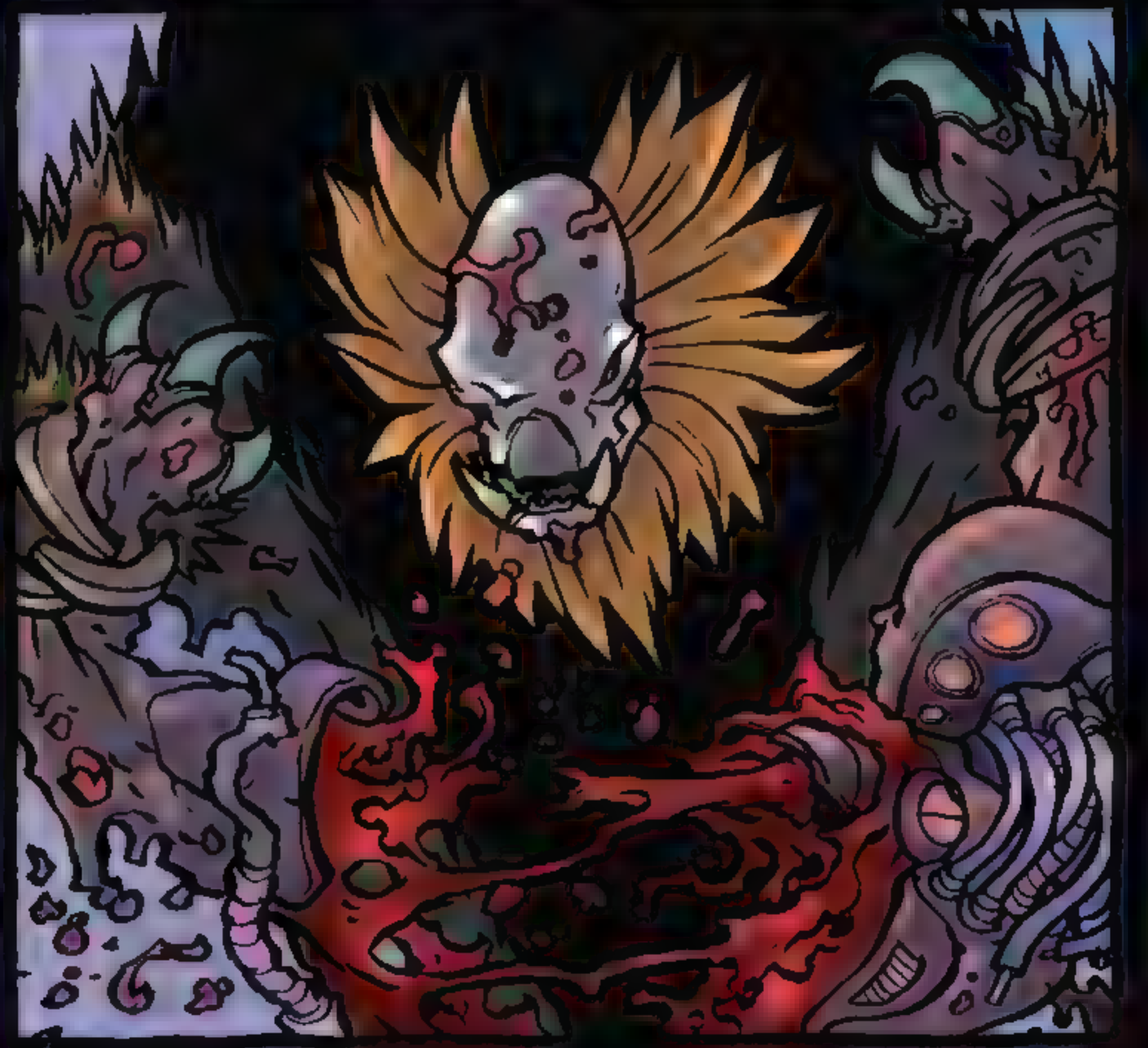
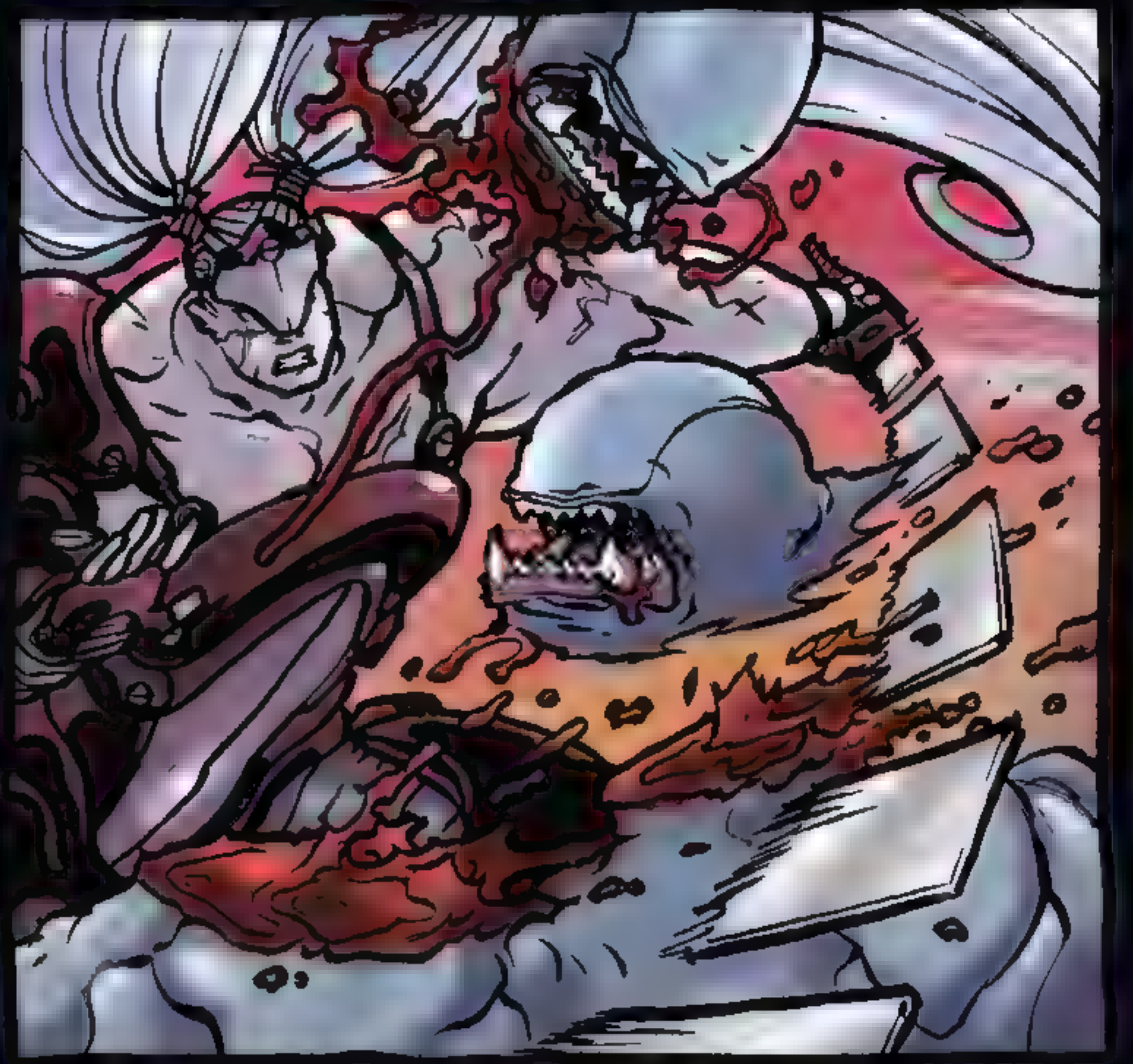
UM...
ALL RIGHT,
SURE.

DESTROYER

PART THREE: RECKONING

GLORY CREATED BY
ROB LIEFELD







I ALREADY
TOLD THE SHARK
GUY I DIDN'T WANT
TO COME
WITH YOU!

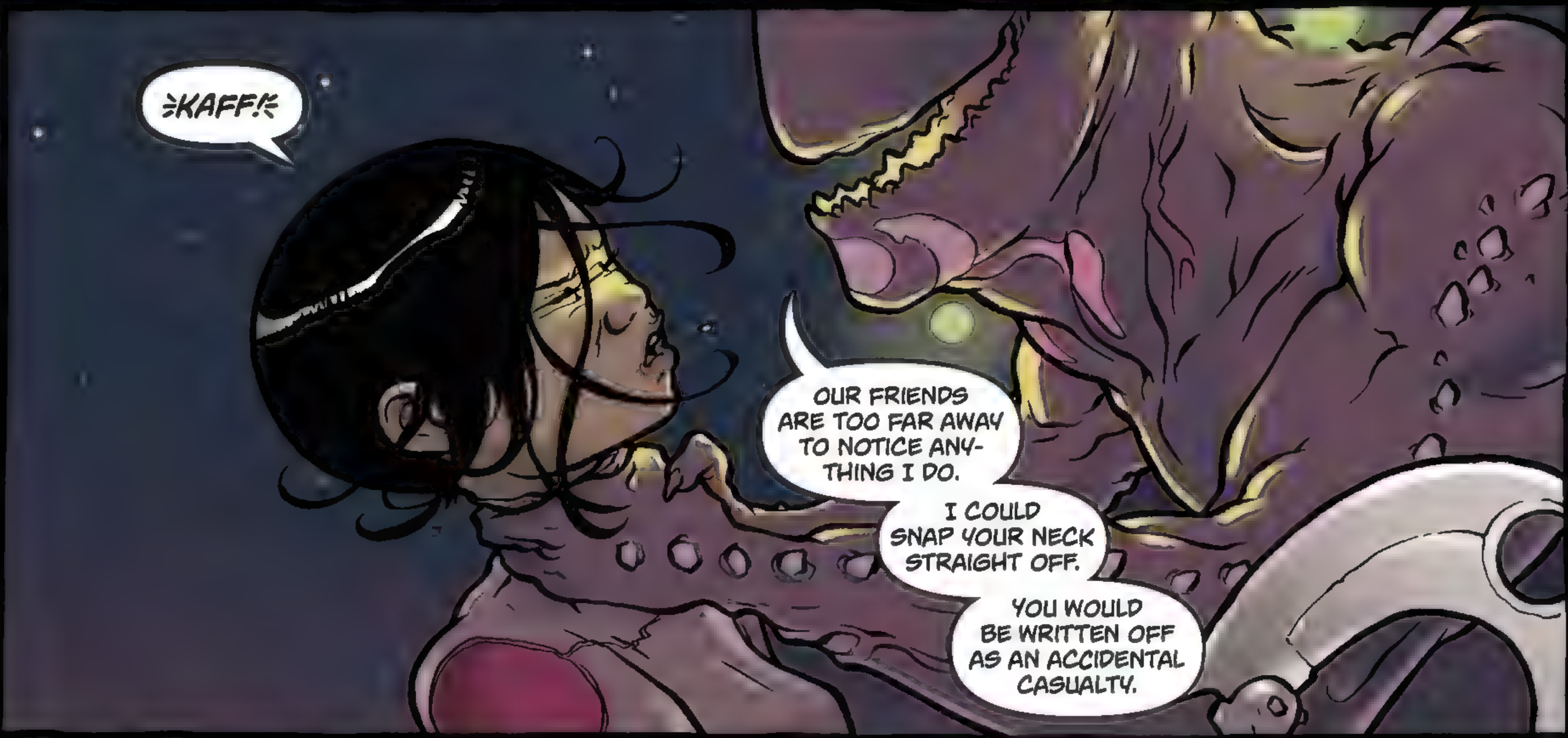
JUST GO
AWAY AND LEAVE
ME ALONE!

I CAN USE
THESE, YOU
KNOW!



OH, PLEASE,
LITTLE ONE.

YOU'RE
HOPELESS.

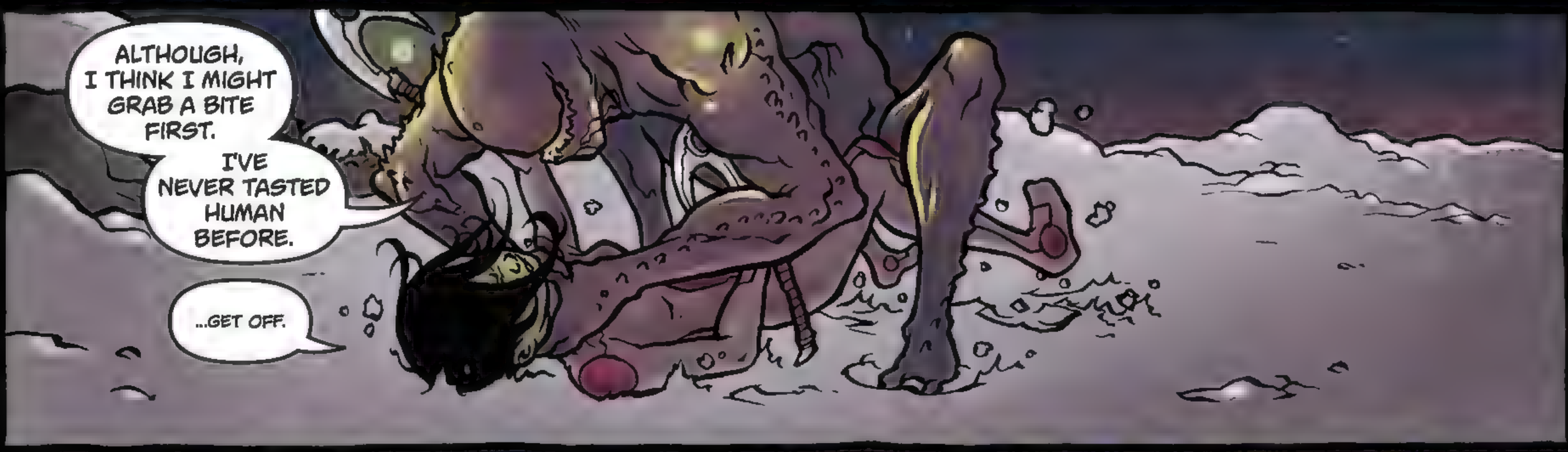


KAFF!

OUR FRIENDS
ARE TOO FAR AWAY
TO NOTICE ANY-
THING I DO.

I COULD
SNAP YOUR NECK
STRAIGHT OFF.

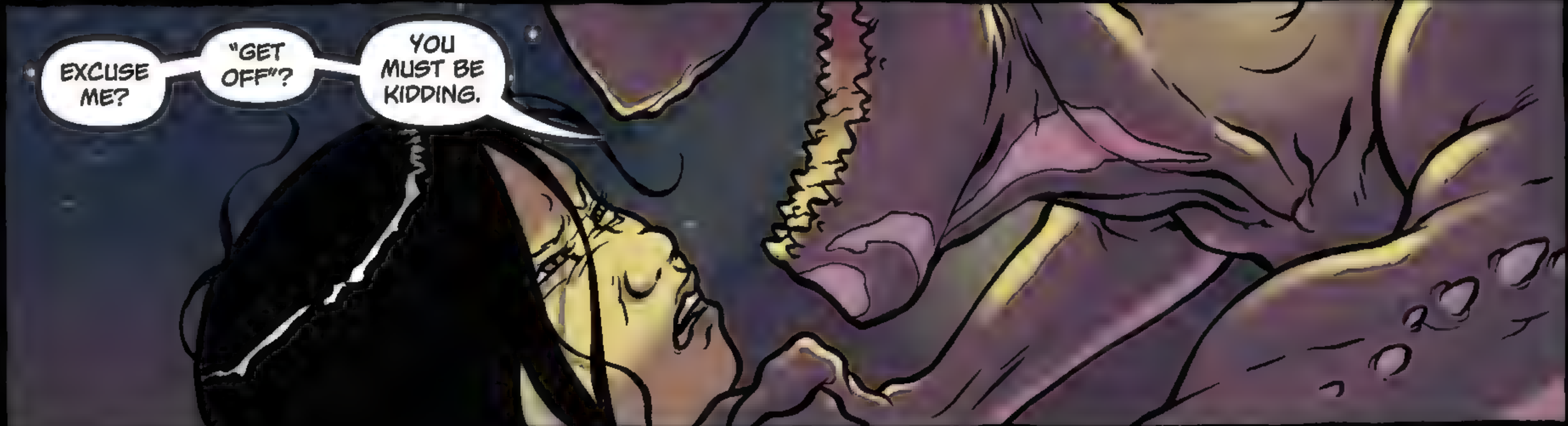
YOU WOULD
BE WRITTEN OFF
AS AN ACCIDENTAL
CASUALTY.



ALTHOUGH,
I THINK I MIGHT
GRAB A BITE
FIRST.

I'VE
NEVER TASTED
HUMAN
BEFORE.

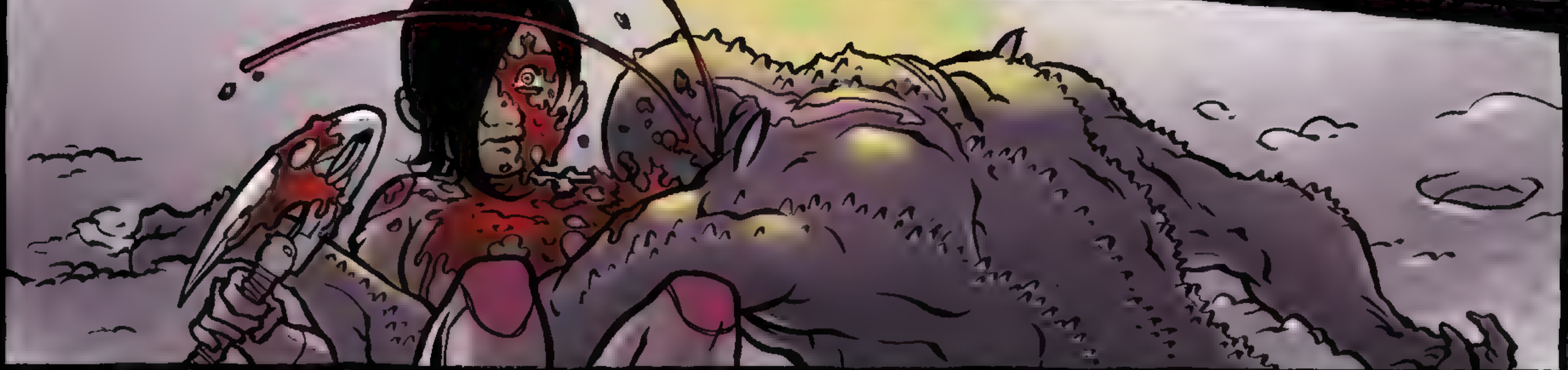
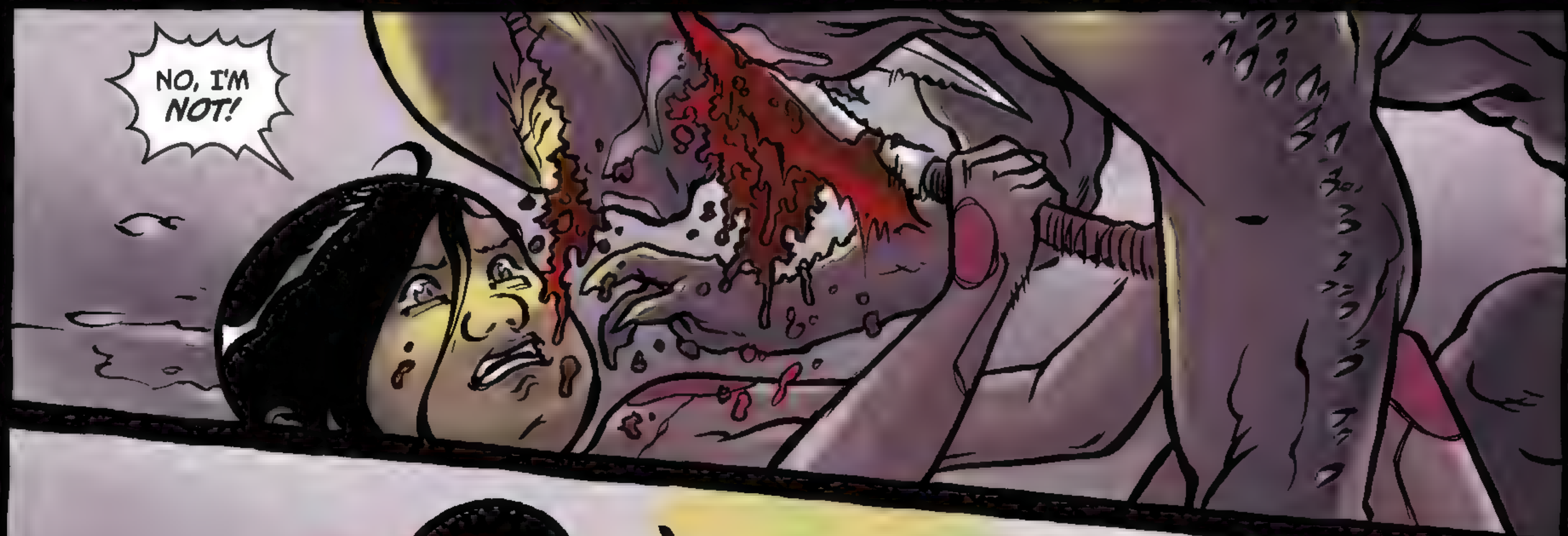
...GET OFF.

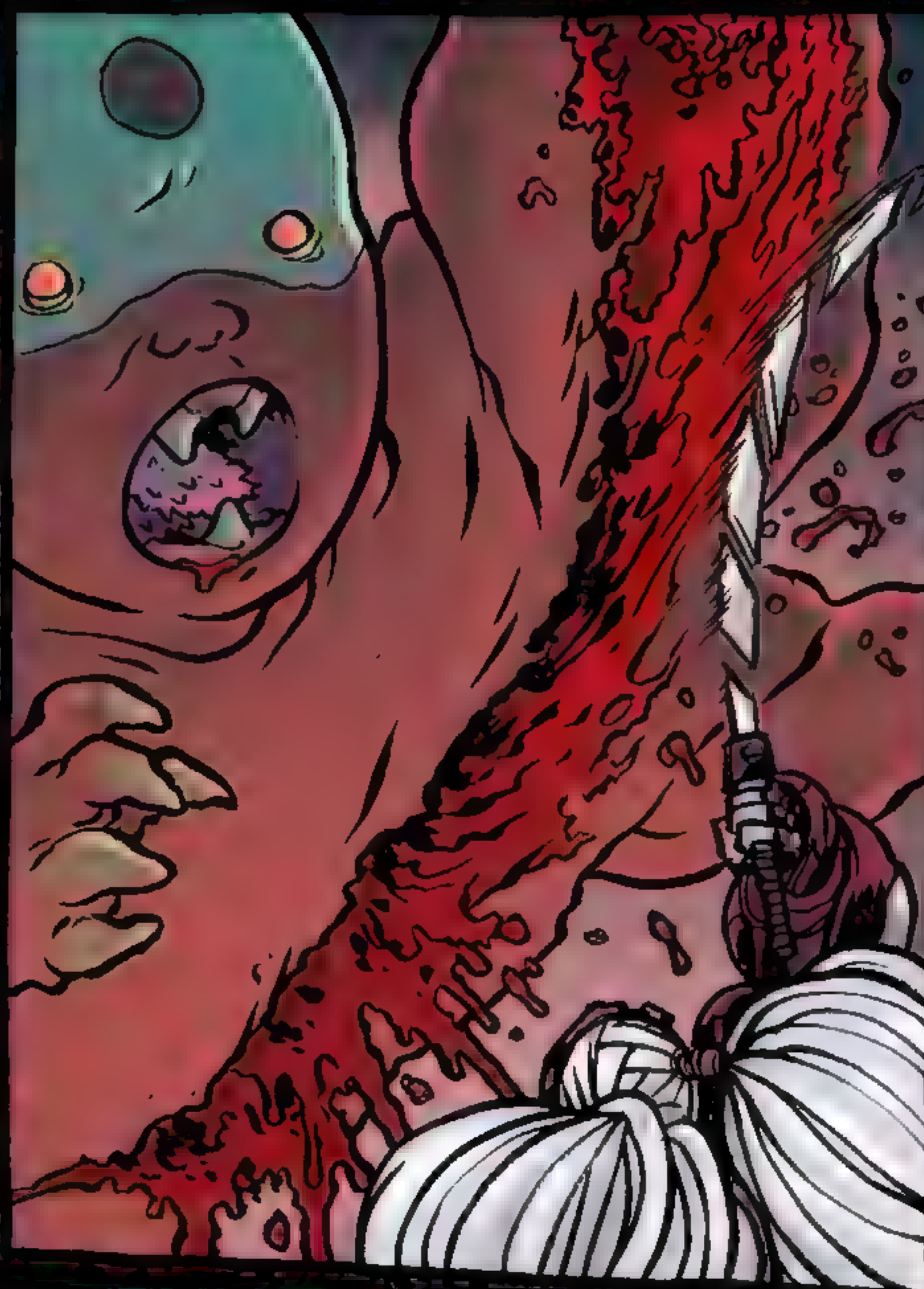


EXCUSE
ME?

"GET
OFF"?

YOU
MUST BE
KIDDING.







STOP IT
ALREADY!

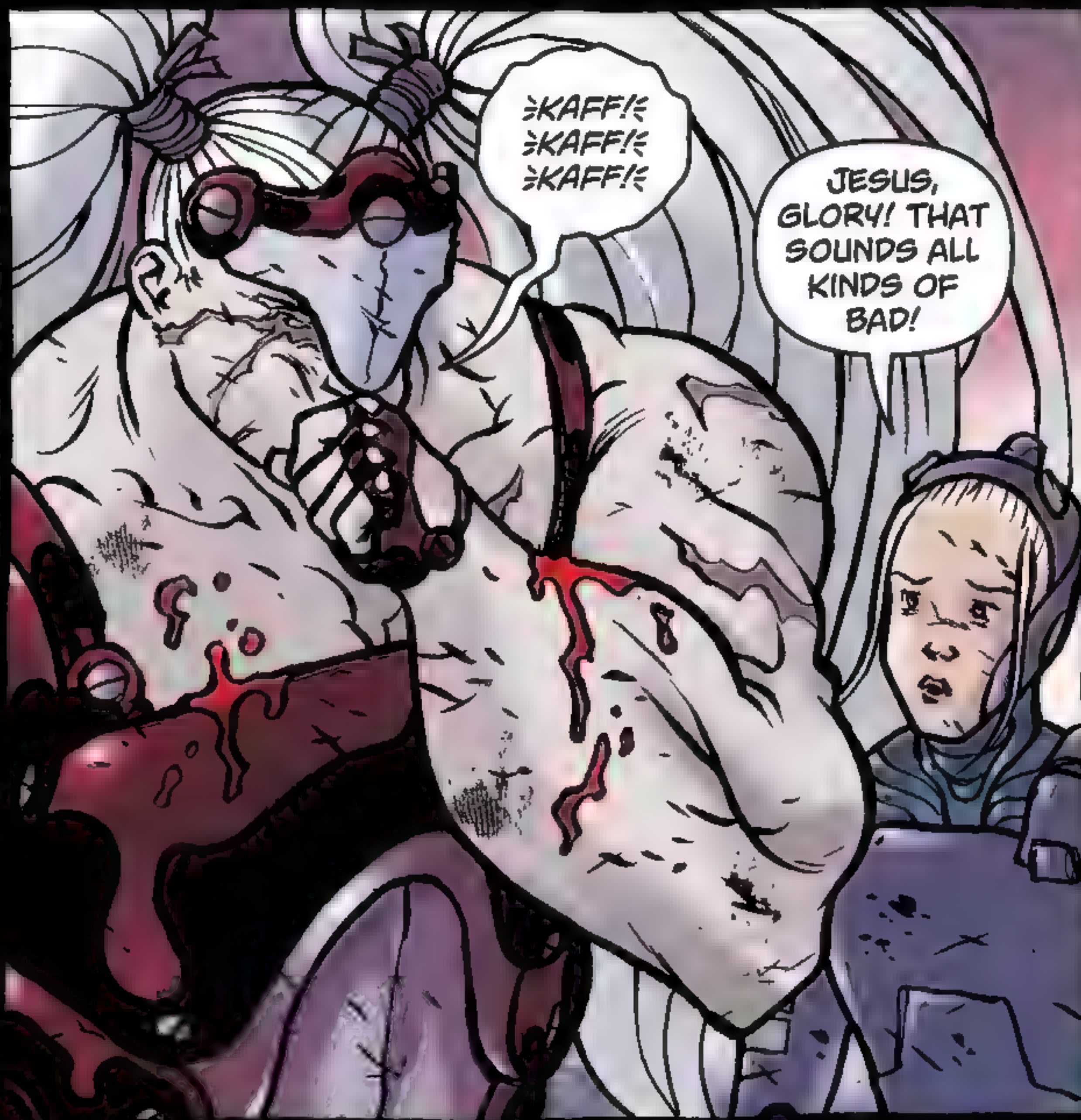
HE'S
DEAD!



IN FACT,
THEY'RE ALL
DEAD.

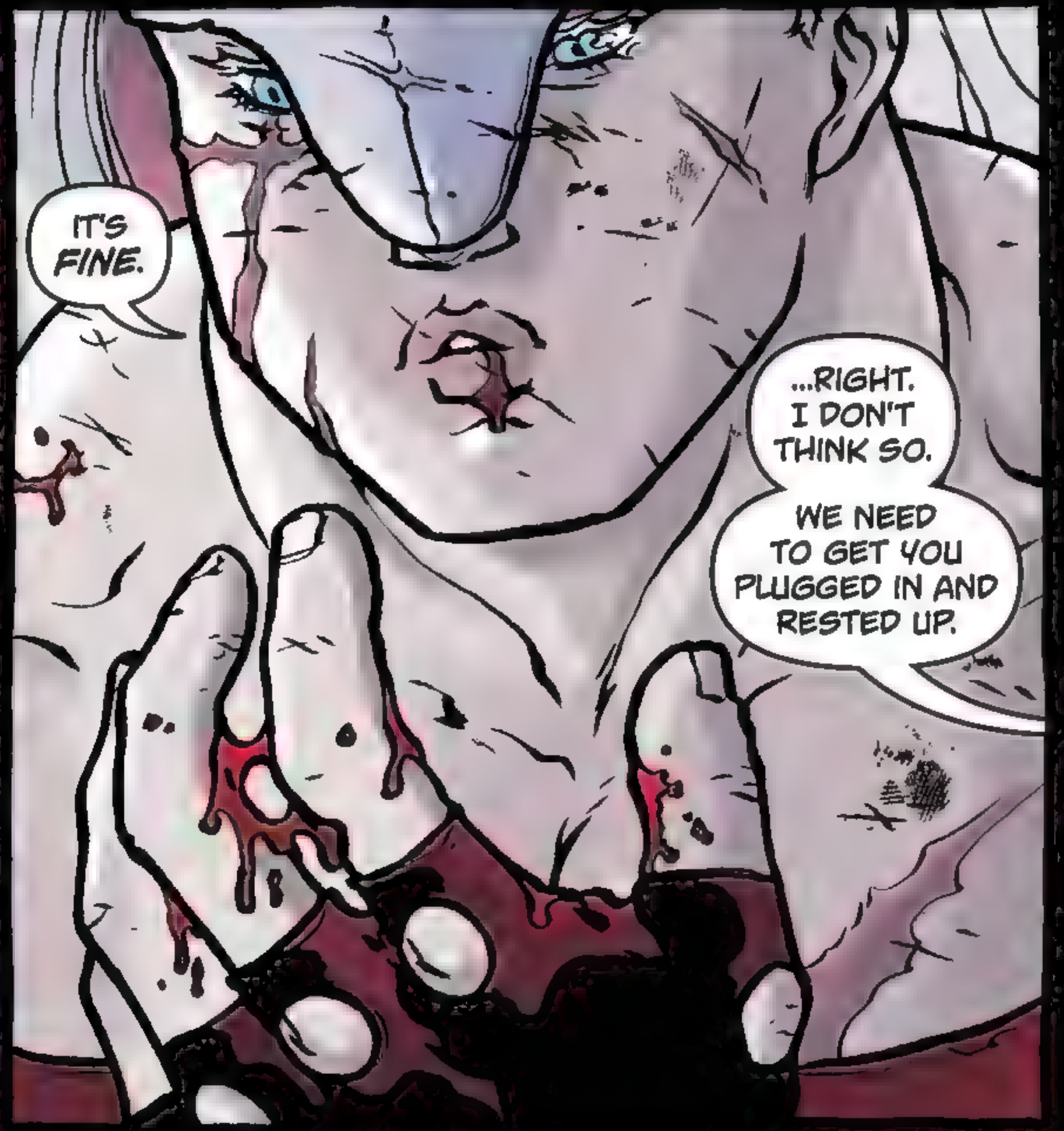
THERE'S
NOBODY
LEFT.

IT'S
OVER.



KAFF!
KAFF!
KAFF!

JESUS,
GLORY! THAT
SOUNDS ALL
KINDS OF
BAD!



IT'S
FINE.

...RIGHT.
I DON'T
THINK SO.

WE NEED
TO GET YOU
PLUGGED IN AND
RESTED UP.



YOU THINK
I SHOULD GET
BACK TO BED?
DON'T BE
FOOLISH.

THEY KNOW
WHERE WE ARE
NOW.

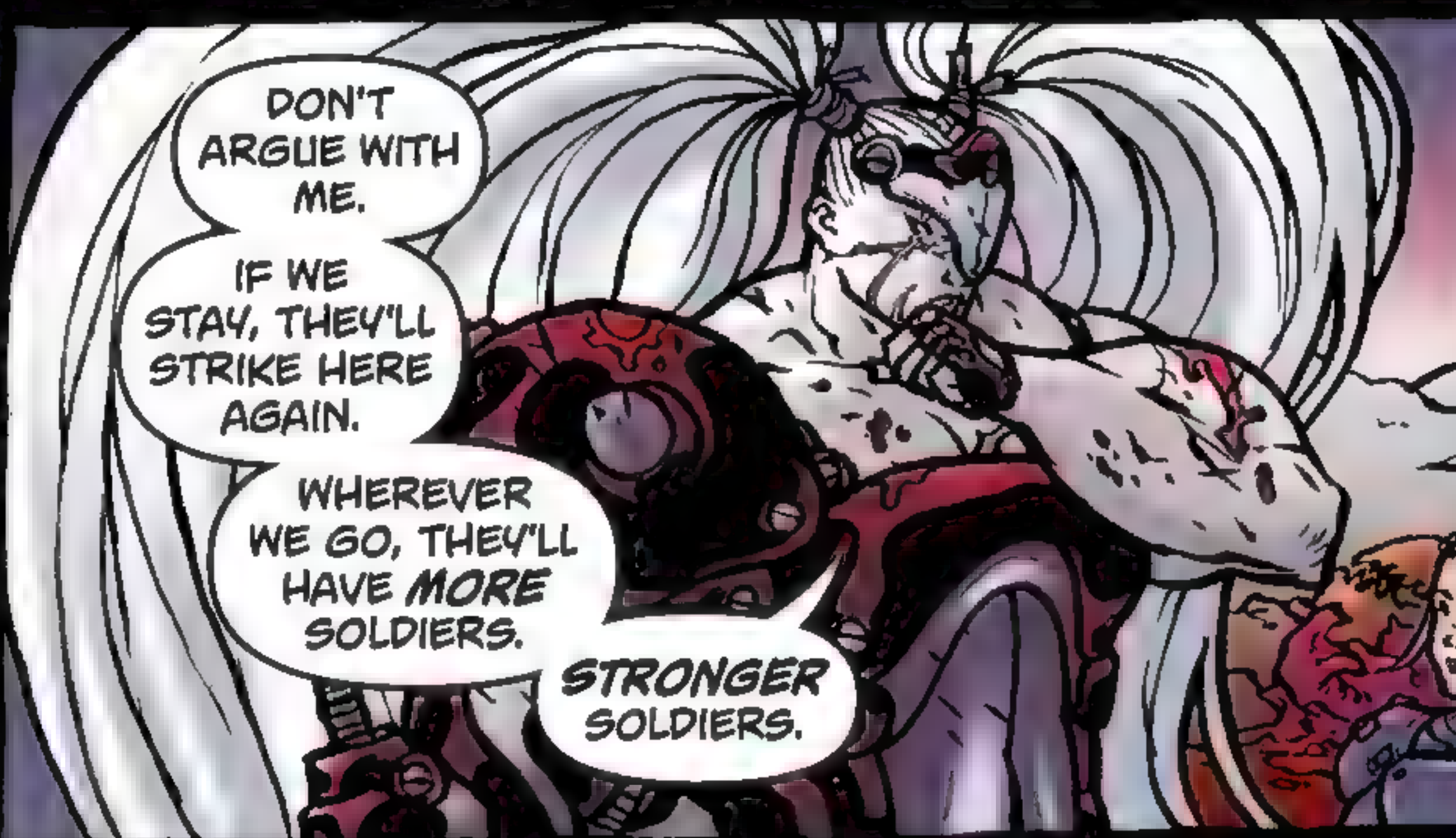
WE CAN'T
STAY HERE.



IT'S
NOT SAFE.
NOT FOR US.
CERTAINLY NOT
FOR MONT ST
MICHEL.

WE NEED
TO MOVE
ON.

HOW
DO YOU-!

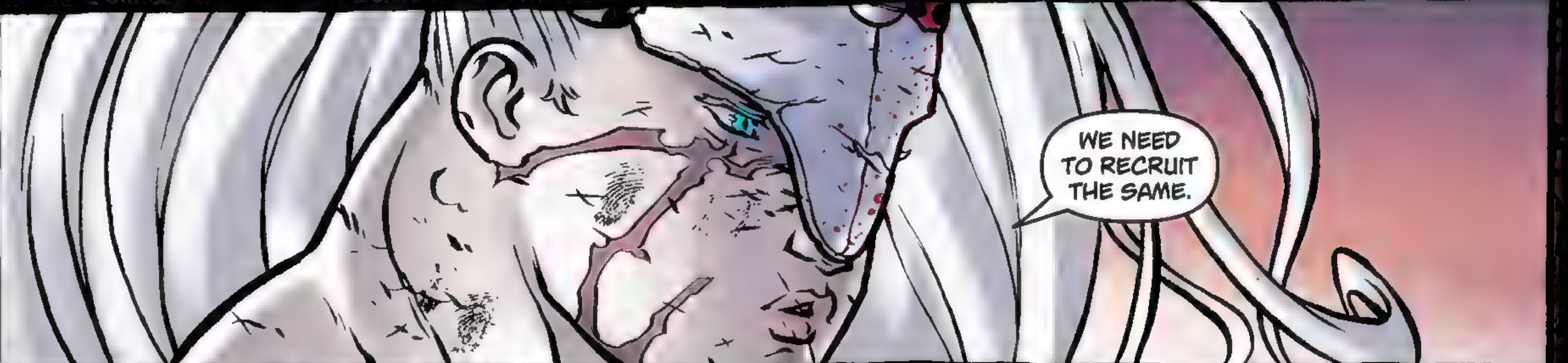
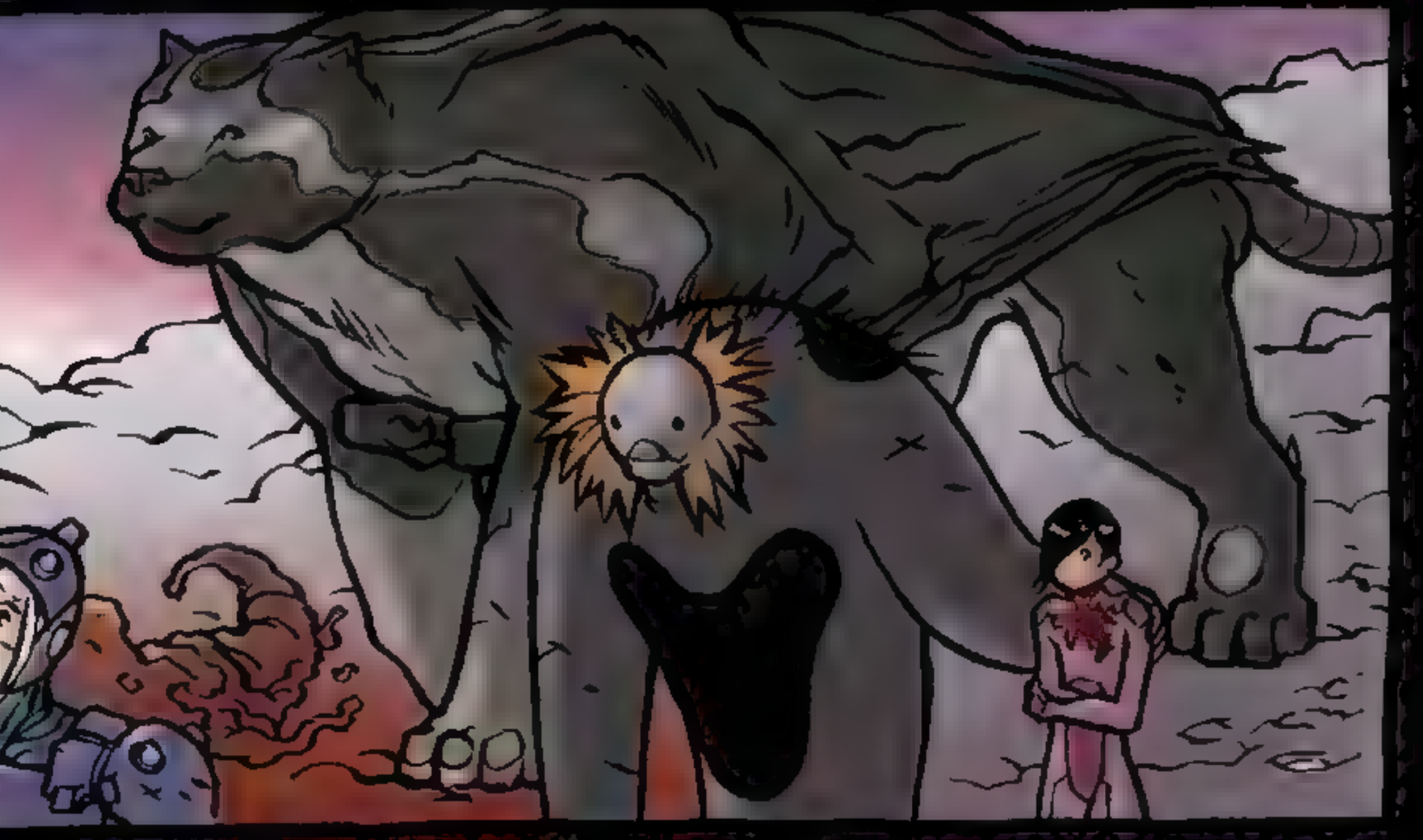


DON'T
ARGUE WITH
ME.

IF WE
STAY, THEY'LL
STRIKE HERE
AGAIN.

WHEREVER
WE GO, THEY'LL
HAVE MORE
SOLDIERS.

STRONGER
SOLDIERS.

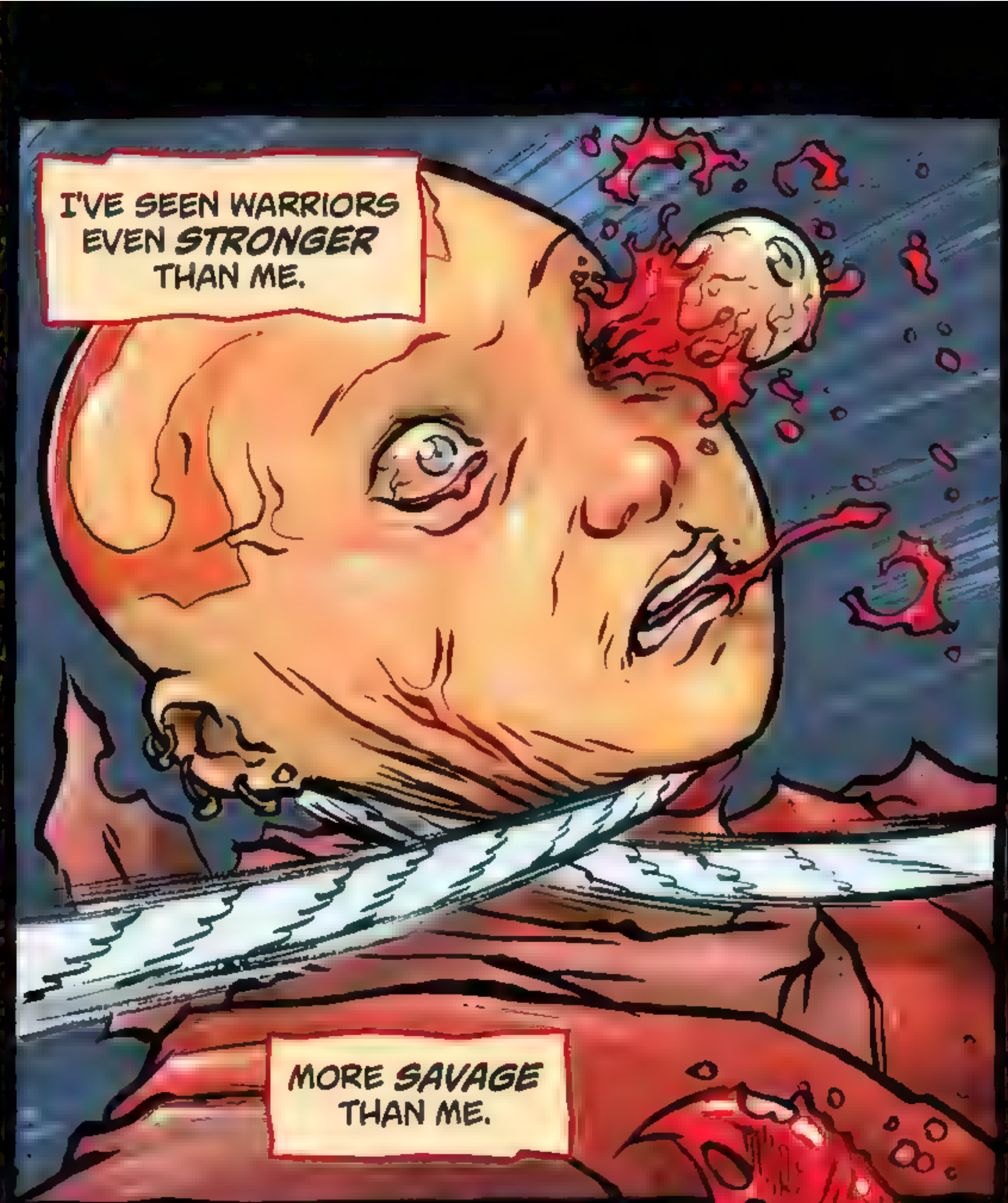


WE NEED
TO RECRUIT
THE SAME.



I'VE FOUGHT
WARS ALL OVER
THULE AND EARTH.

I'VE DONE THE SAME ON
COUNTLESS OTHER PLANES
OF REALITY AND PLANETS
IN BETWEEN.



I'VE SEEN WARRIORS
EVEN **STRONGER**
THAN ME.



MORE **SAVAGE**
THAN ME.

WE **NEED** THAT
KIND OF IMMENSE
POWER, THAT KIND OF
RELENTLESS FORCE.



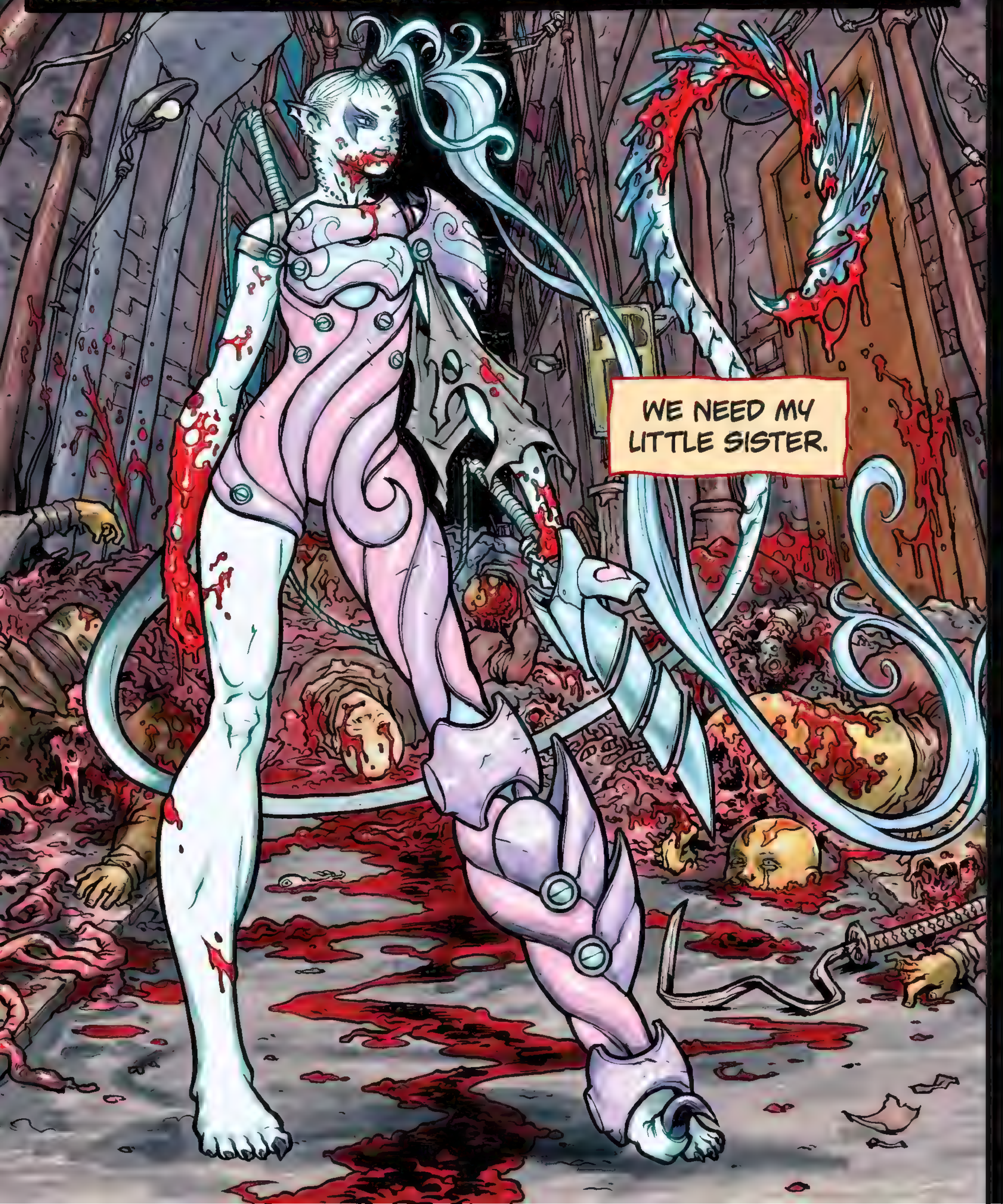
ANYTHING LESS IS
NOT AN OPTION.





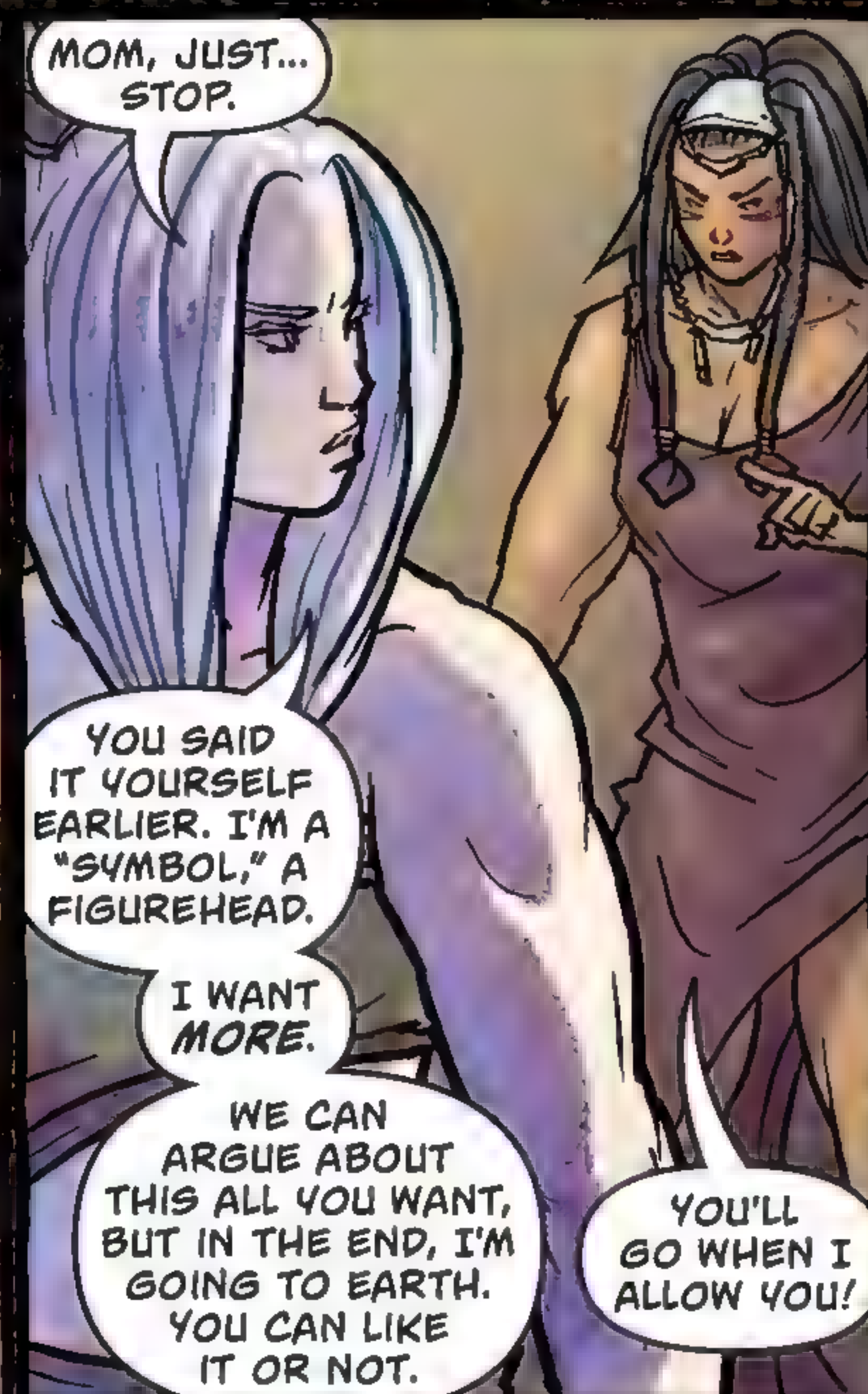
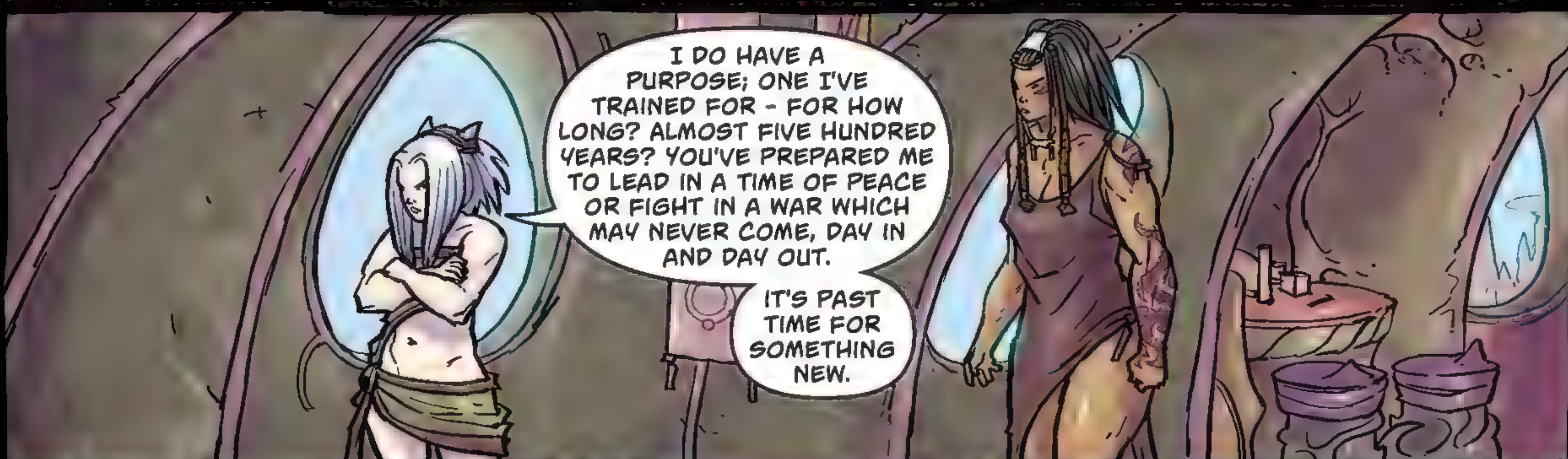
WE NEED TO GO AFTER THE
STRONGEST ONE I'VE EVER MET.

THE MOST SAVAGE
OF THEM ALL.



WE NEED MY
LITTLE SISTER.

A HUNDRED AND FIVE YEARS AGO, THULE



SO THEN

YOU WANT
TO DO WHAT
NOW?

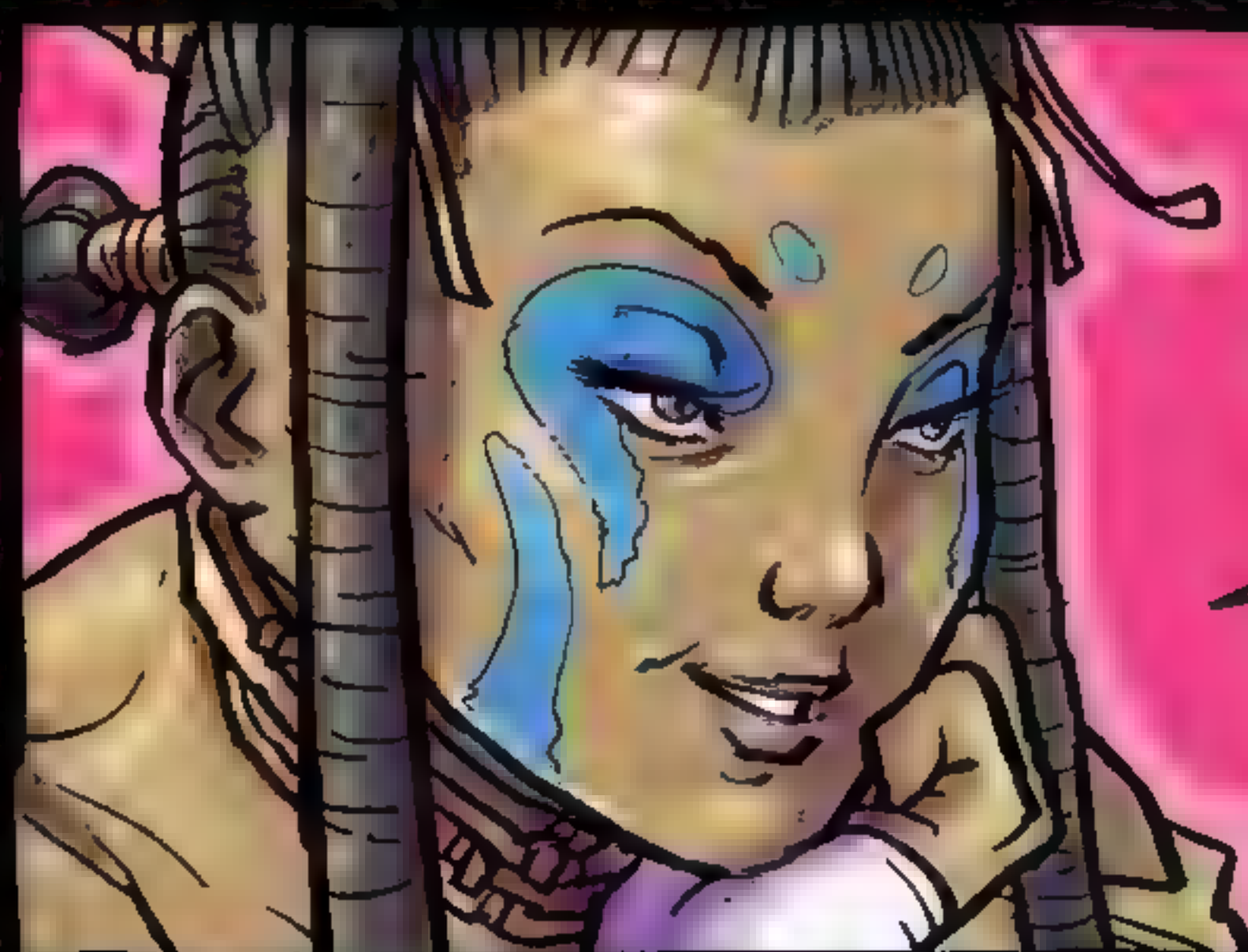
IT DOESN'T
MATTER HOW RELATIONS
ARE BETWEEN YOU AND
I, SILVERFALL.

YOU KNOW
WE HAVE NO
TRUCE WITHOUT
GLORIANA.

OUR PEOPLE
WILL WANT A
SYMBOL.

SHE MAY
HAVE OTHER
ASPIRATIONS, BUT
THIS GIVES US A
REAL PROBLEM.

WHAT ARE YOU
SUGGESTING?



REALLY?
I'VE GOT TO
SPELL IT OUT
FOR YOU?

I THINK
WE NEED TO
CREATE A NEW
SYMBOL.

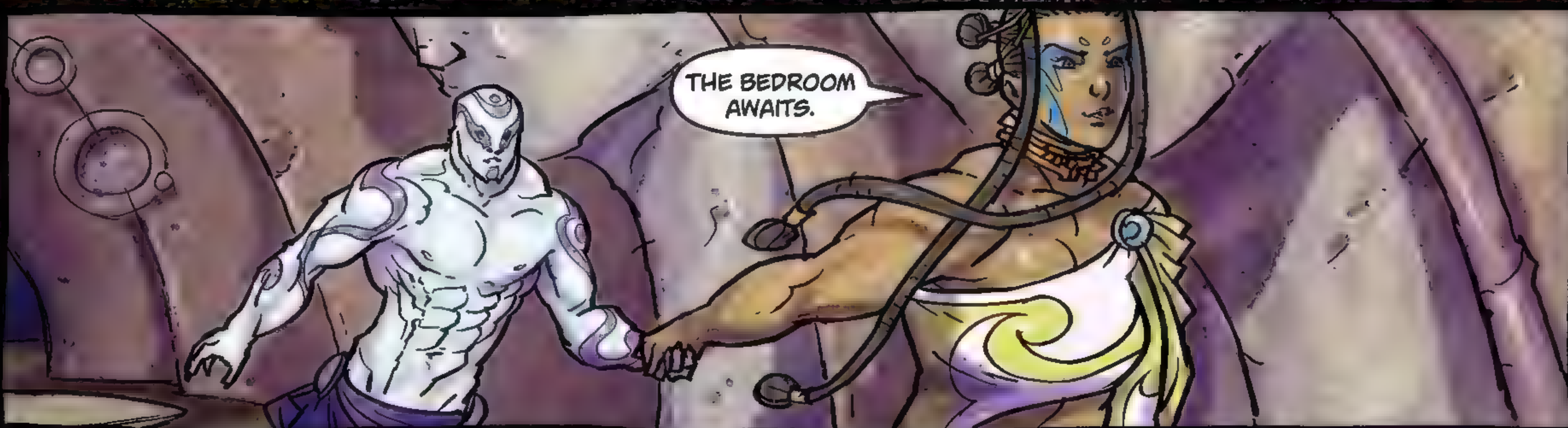


YOU MEAN
YOU WANT YOU
AND I...

YES,
OKAY.

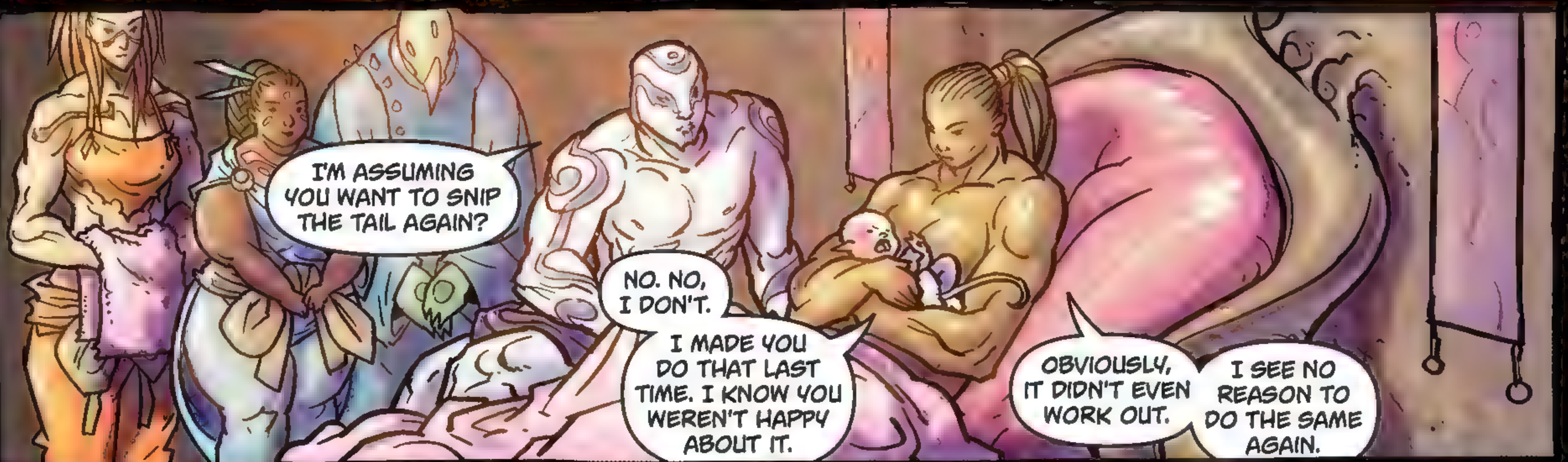
THAT COULD
BE AN ACCEPTABLE
SOLUTION.

YES, IT
COULD BE.



THE BEDROOM
AWAITS.

NINE MONTHS LATER



NOW

GLORY?
YOU ABOUT
READY
TO GO?

EVERYONE
ELSE IS
PACKED UP.

SERIOUSLY,
HENRY, YOU'RE
BRINGING ALL THOSE
OLD CAMERAS? DO
THEY EVEN WORK?

THEY'RE
COLLECTIBLES!

AND THEY
WORK.

WELL,
WORK-ISH.

HOW COME
I HAVE TO PACK MY
BAGS FULL OF WEAPONS
AND HENRY GETS TO
BRING SOME PERSONAL
ITEMS? IT'D BE NICE TO
AT LEAST BRING A
COUPLE OF BOOKS.

YOU NEED
WEAPONS.

HENRY
DOESN'T.

...YEAH, SURE,
OKAY...

I DON'T
THINK YOU'LL
HAVE ANY TIME TO
READ ANYWAY.

GLORY HAS
A PRETTY FULL
ITINERARY
PLANNED.

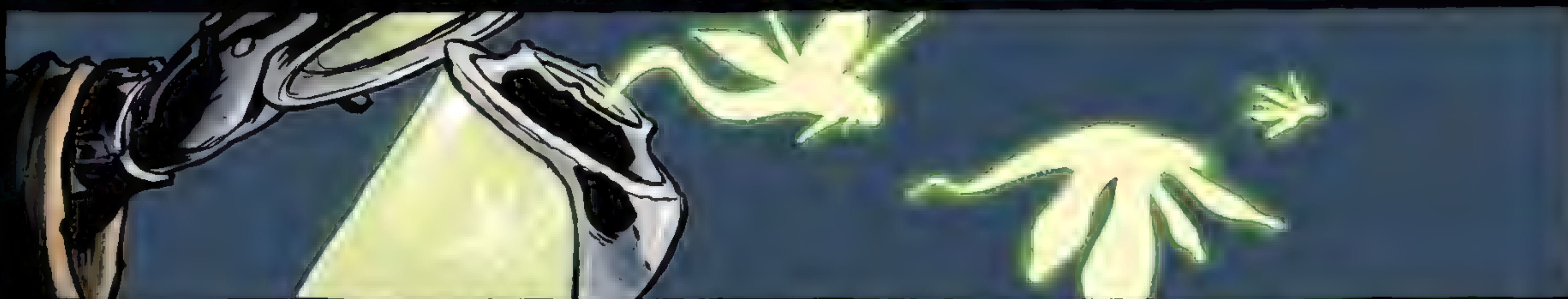
BUH.
BEING AT
WAR
SUCKS.

YOU
DON'T KNOW
THE HALF
OF IT.

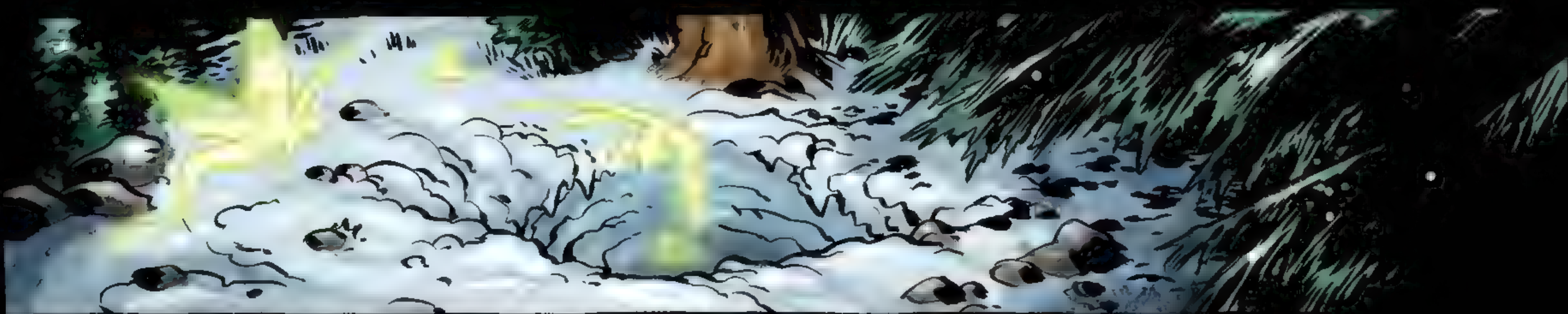
TRUST ME.



IMAGE COMICS PRESENTS



JOE KEATINGE
WRITER



ROSS CAMPBELL
ARTIST



OWEN GIENI
WITH **CHARIS SOLIS**
COLORIST

DOUGLAS E. SHERWOOD
LETTERER
ERIC STEPHENSON
EDITOR



GLORIA

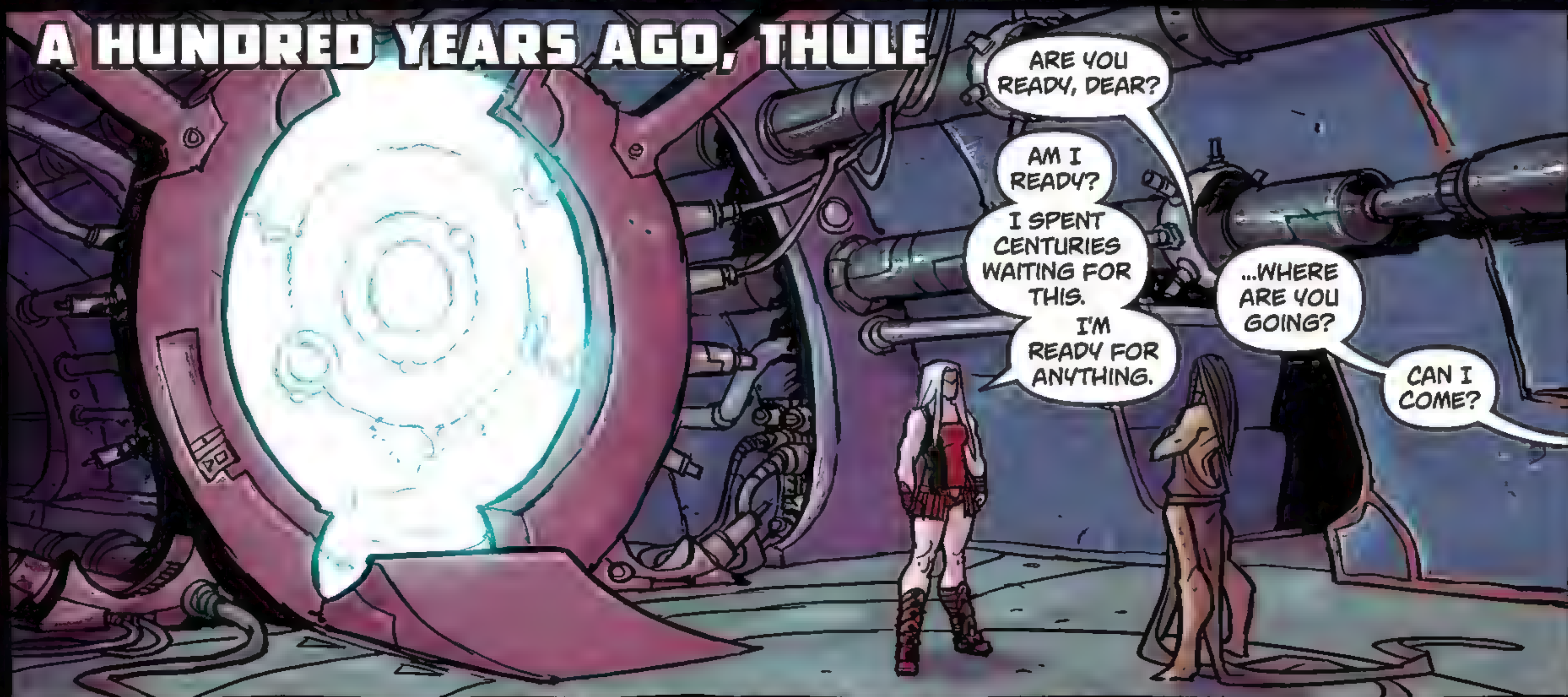


BLOODSHADOW

PART ONE: IN REVOLT

GLORY CREATED BY
ROB LIEFELD

A HUNDRED YEARS AGO, THULE



ARE YOU READY, DEAR?

AM I READY?

I SPENT CENTURIES WAITING FOR THIS.

I'M READY FOR ANYTHING.

...WHERE ARE YOU GOING?

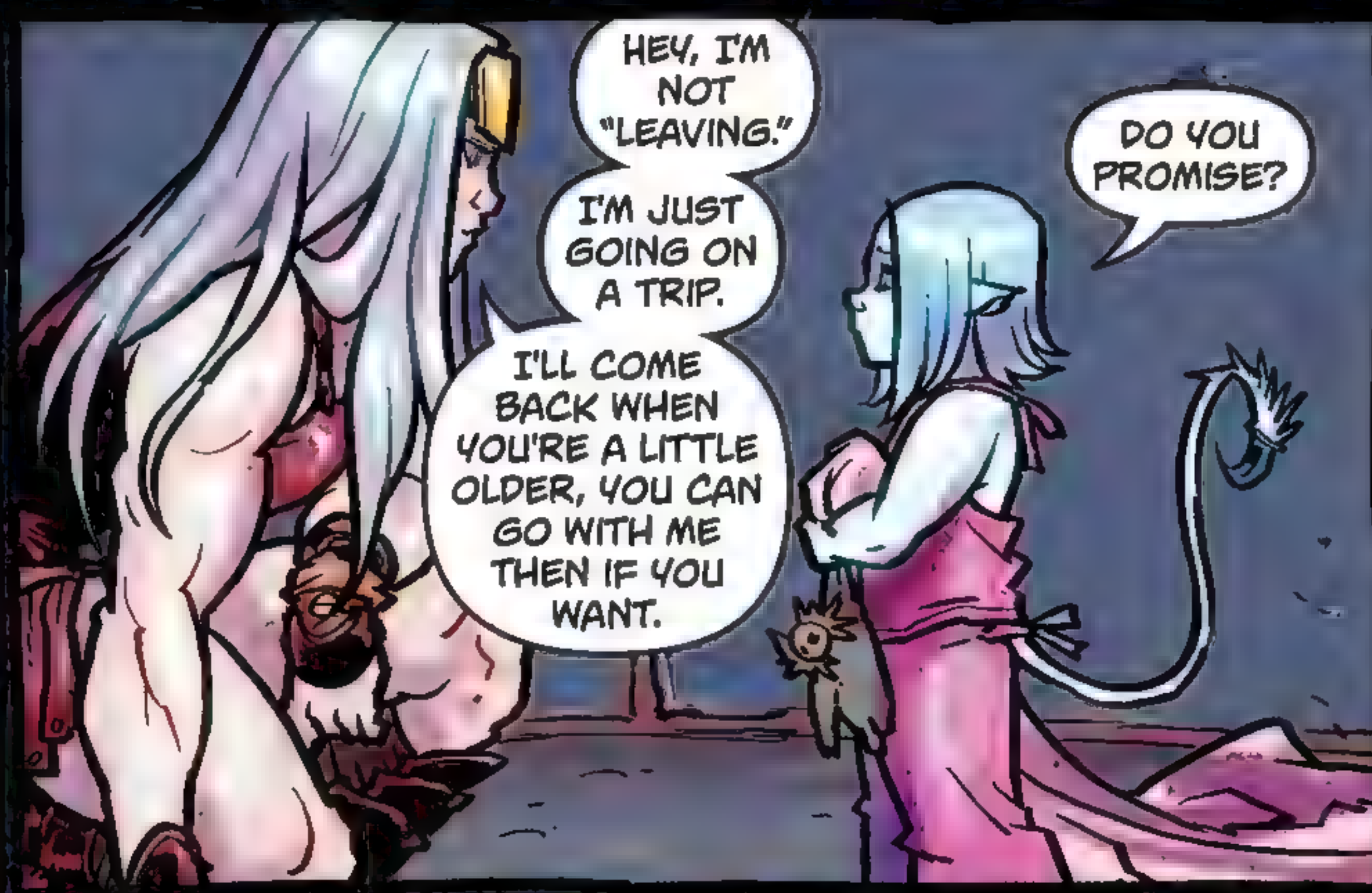
CAN I COME?



NO, NANAJA; GO BACK TO SLEEP. THIS IS NOT YOUR CONCERN.

WHY IS GLORIANA LEAVING?

CAN I LEAVE? I WANNA LEAVE.



HEY, I'M NOT "LEAVING."

I'M JUST GOING ON A TRIP.

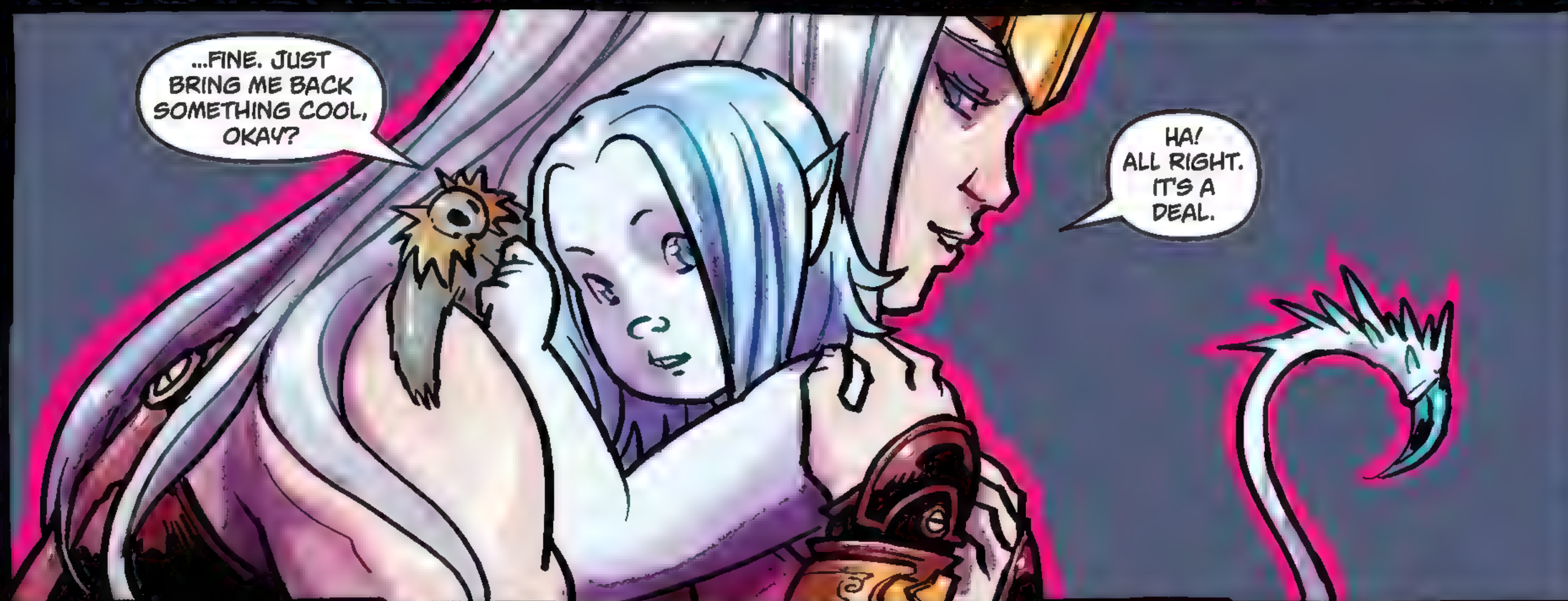
I'LL COME BACK WHEN YOU'RE A LITTLE OLDER, YOU CAN GO WITH ME THEN IF YOU WANT.

DO YOU PROMISE?



OF COURSE I PROMISE! WE'RE SISTERS!

I'M ALWAYS GOING TO BE HERE FOR YOU, EVEN WHEN I'M AWAY.



...FINE. JUST BRING ME BACK SOMETHING COOL, OKAY?

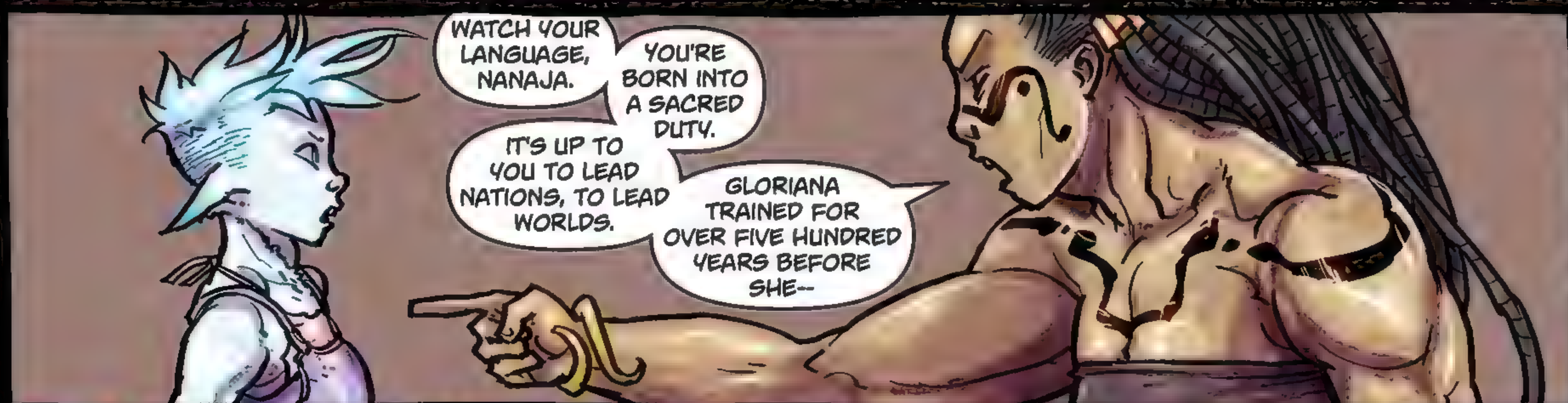
HA! ALL RIGHT. IT'S A DEAL.

TEN YEARS LATER



ARE YOU
~~FORGIVING~~
KIDDING
ME?!

YOU WANT
ME TO KEEP
TRAINING FOR
HOW LONG?!



WATCH YOUR
LANGUAGE,
NANAJA.

YOU'RE
BORN INTO
A SACRED
DUTY.

IT'S UP TO
YOU TO LEAD
NATIONS, TO LEAD
WORLDS.

GLORIANA
TRAINED FOR
OVER FIVE HUNDRED
YEARS BEFORE
SHE--



BEFORE
SHE ~~WAS~~ING
LEFT, MOM!

SHE LEFT
AND SHE'S NOT
COMING BACK,
PUTTING HER
BURDEN
ON ME.

NOW THAT'S
SOME SERIOUS
BULLSHIT!



I'M NOT GOING TO
TOLERATE THIS OUTBURST.
THIS IS THE ROLE
YOU'RE BORN INTO.
EMBRACE IT.

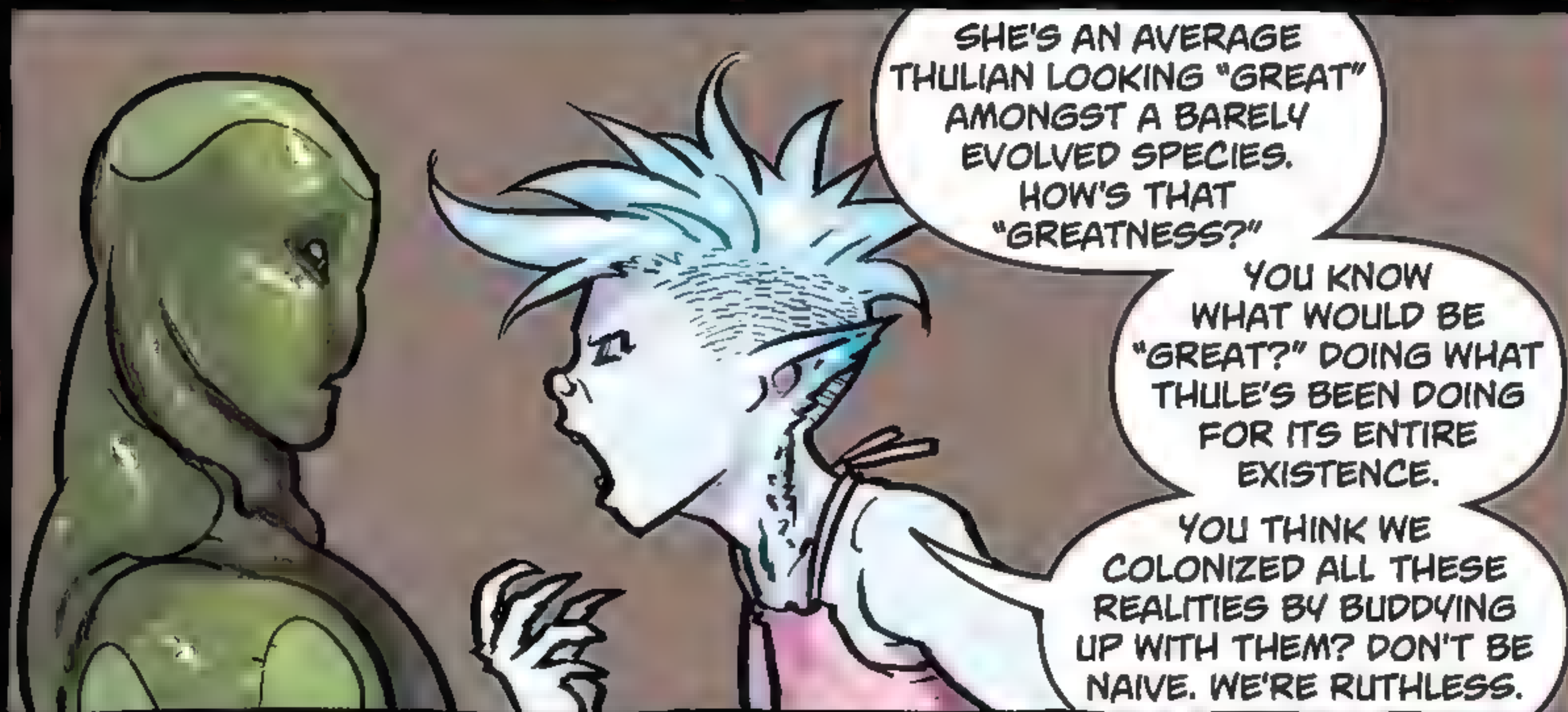
WHAT
HAPPENS IF
I SUDDENLY
LEAVE? HUH?

IT SURE
SEEMS LIKE IT
WORKED OUT FOR
GLORIANA.

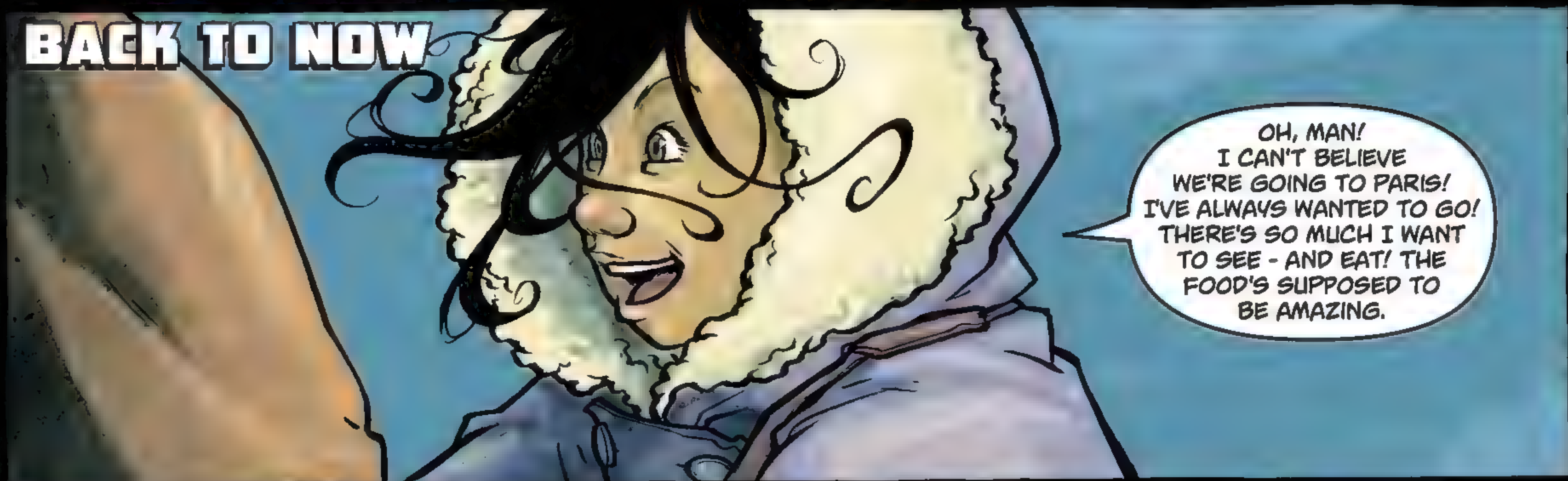


YOU HAVE NO
IDEA WHAT YOU'RE
TALKING ABOUT! YOUR
SISTER IS HUNDREDS
OF YEARS OLDER THAN
YOU. OUR PEOPLE LIVE
FOR MILLENNIA. ON THE
OTHER HAND, YOU'VE
BARELY EXISTED FOR
OVER A DECADE.

KEEP THIS
IN MIND. FALL
IN LINE.



BACK TO NOW



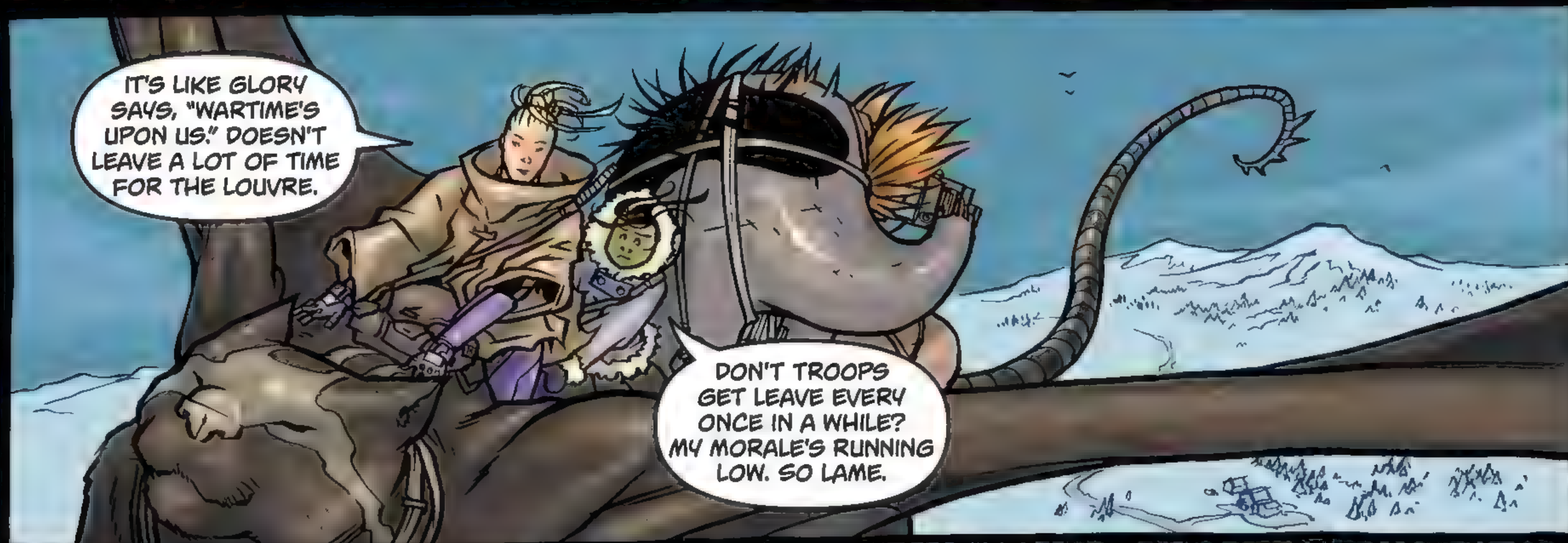
OH, MAN!
I CAN'T BELIEVE
WE'RE GOING TO PARIS!
I'VE ALWAYS WANTED TO GO!
THERE'S SO MUCH I WANT
TO SEE - AND EAT! THE
FOOD'S SUPPOSED TO
BE AMAZING.



DON'T GET
TOO EXCITED.
THIS ISN'T A LEISURE
TRIP, KIDDO.

WE'RE NOT
GOING TO HAVE
TIME TO PLAY
TOURIST.

THIS ISN'T
ANY FUN.



IT'S LIKE GLORY
SAYS, "WARTIME'S
UPON US." DOESN'T
LEAVE A LOT OF TIME
FOR THE LOUVRE.

DON'T TROOPS
GET LEAVE EVERY
ONCE IN A WHILE?
MY MORALE'S RUNNING
LOW. SO LAME.



LISTEN, WE'LL
TALK ABOUT THIS
LATER.

WE'RE ABOUT TO
STOP IN BUC, WHICH IS A
THIRTY MINUTE DRIVE TO PARIS. A
FRIEND OF A FRIEND HAS A HOUSE
WHERE WE CAN DROP OFF HENRY,
BELESAVA AND OUR WEAPONS.
WE'LL TAKE A CAR
FROM THERE.

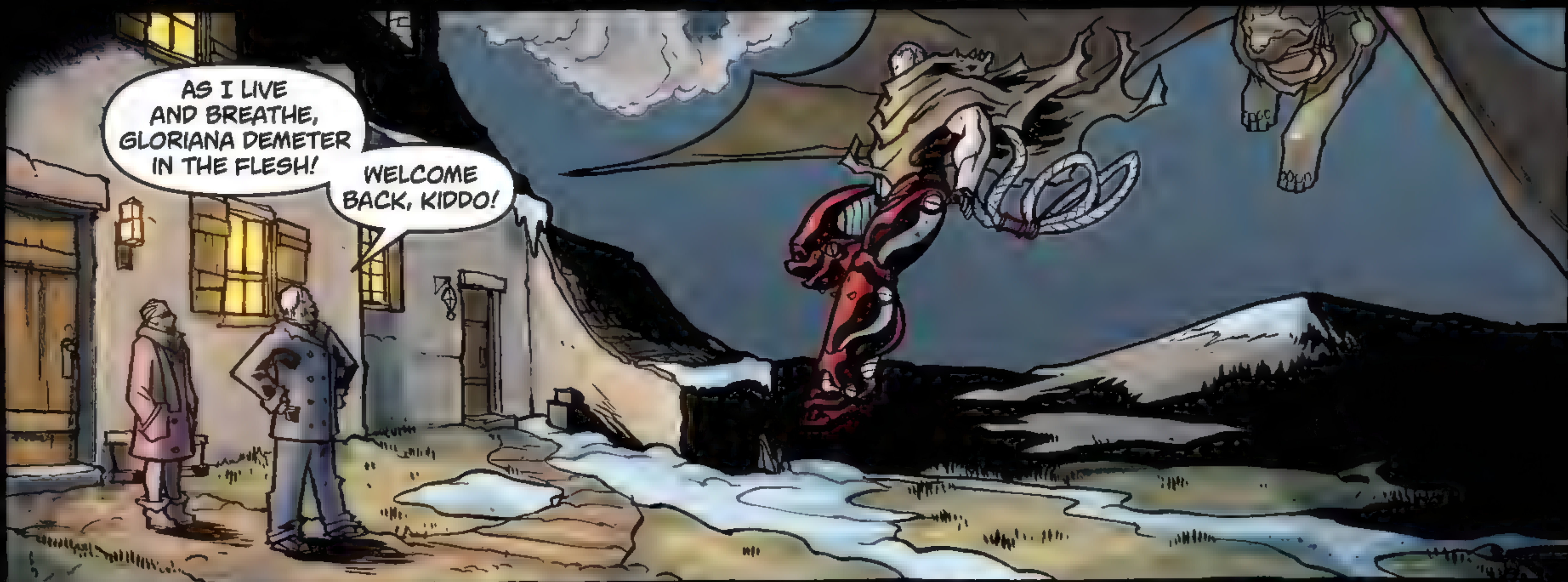
AT THAT POINT
I'LL SEE ABOUT
CONVINCING GLORY INTO
GIVING YOU SOME
TOURIST TIME.

NO
PROMISES.

SOUNDS
GOOD! I'LL
TAKE IT!



I REALLY
JUST WANT AN
ALMOND
CROISSANT.



AS I LIVE
AND BREATHE,
GLORIANA DEMETER
IN THE FLESH!

WELCOME
BACK, KIDDO!



"KIDDO?"
JIM, I'M ABOUT
FIVE HUNDRED YEARS
OLDER THAN YOU.

OH, MY DEAR,
YOU MAY HAVE EXISTED
LONGER THAN I HAVE, BUT
I'M CERTAINLY THE ELDERLY
ONE. YOU HAVEN'T AGED
A DAY SINCE WE MET.



GLORIANA, THIS IS MAGGIE,
ANOTHER DEAR FRIEND OF MINE,
AN AMERICAN WRITER I CONVINCED
TO RUN AWAY TO FRANCE. YOU
WOULD LIKE HER STUFF.

IT'S VERY
NICE TO MEET
YOU. JIM'S SAID
A LOT OF NICE
THINGS.

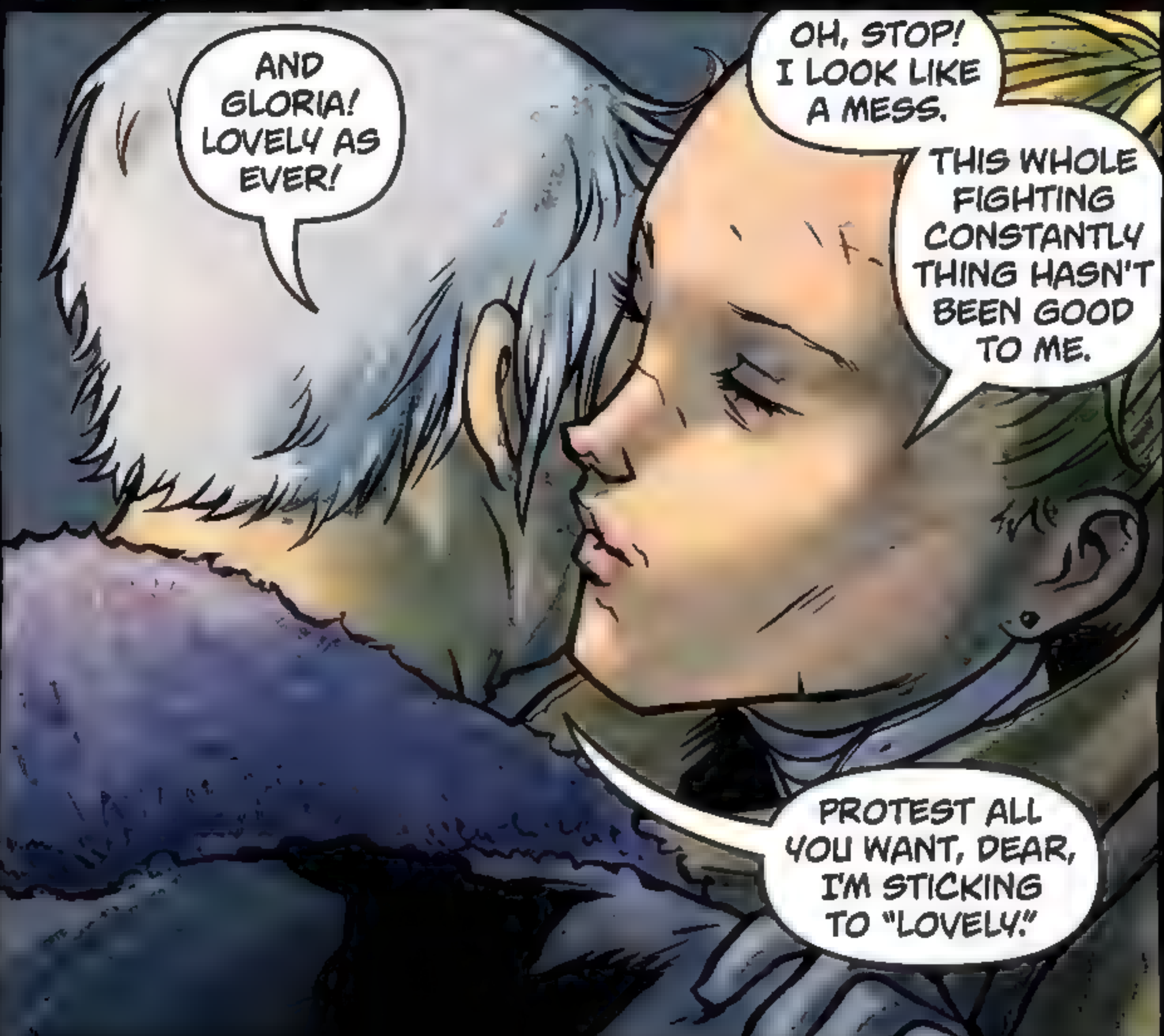
THAT'S A
SURPRISE.



GOOD LORD! IS THAT
HENRY?! MY BOY, YOU
HAVEN'T CHANGED
EITHER!

HELLO, JIM!
IT'S GOOD TO SEE
YOU UNDER BETTER
CIRCUMSTANCES.

THAT'S THE
DAMN TRUTH. NOT
AS MANY BULLETS
FLYING THIS TIME
AROUND.



AND
GLORIA!
LOVELY AS
EVER!

OH, STOP!
I LOOK LIKE
A MESS.

THIS WHOLE
FIGHTING
CONSTANTLY
THING HASN'T
BEEN GOOD
TO ME.

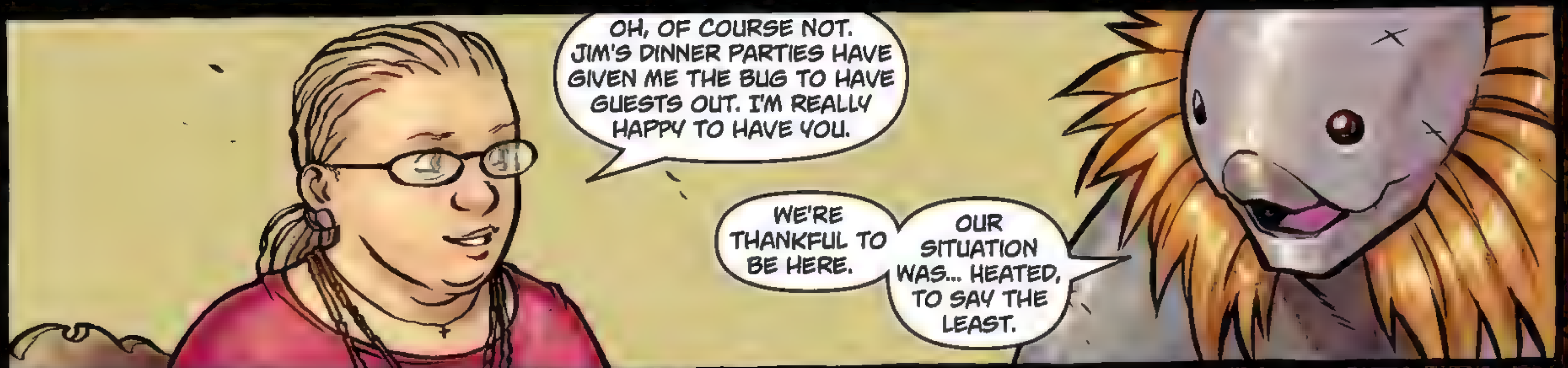
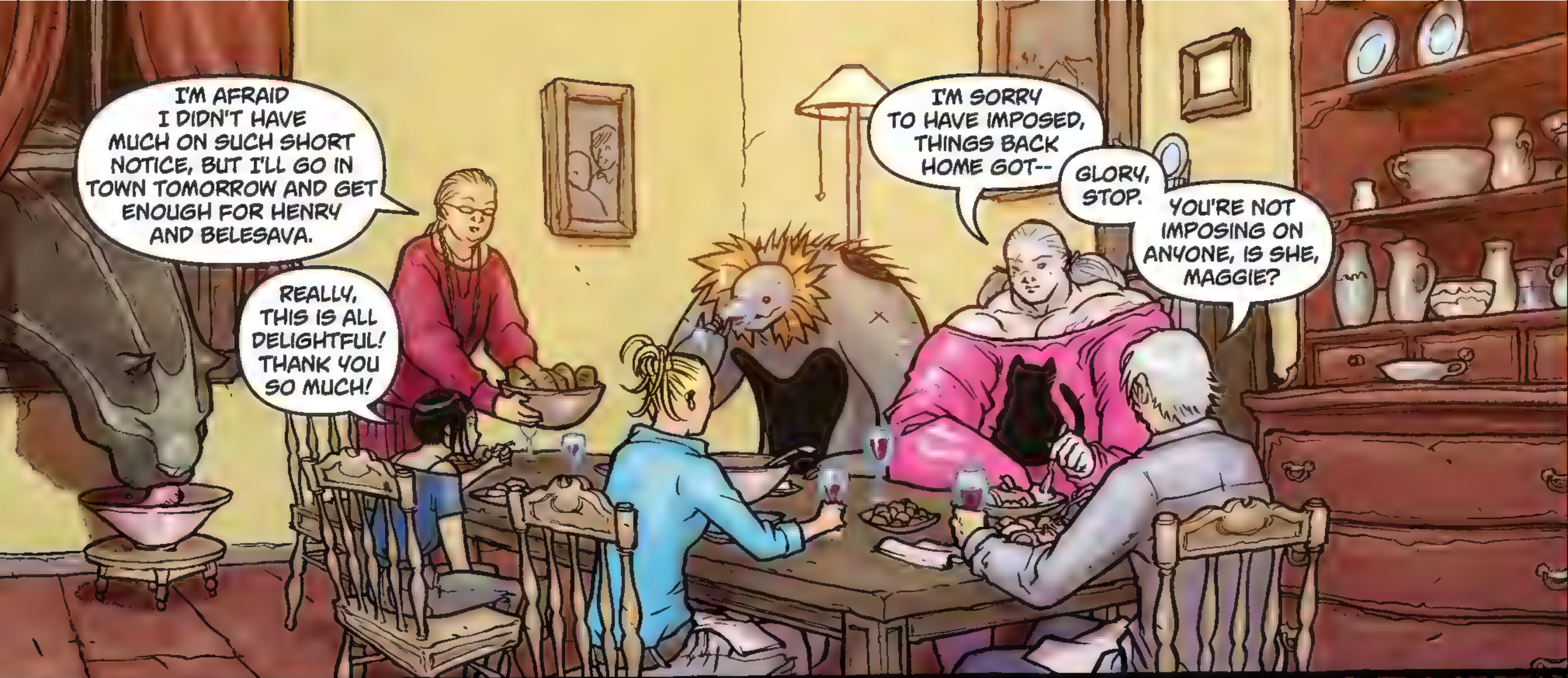
PROTEST ALL
YOU WANT, DEAR,
I'M STICKING
TO "LOVELY."



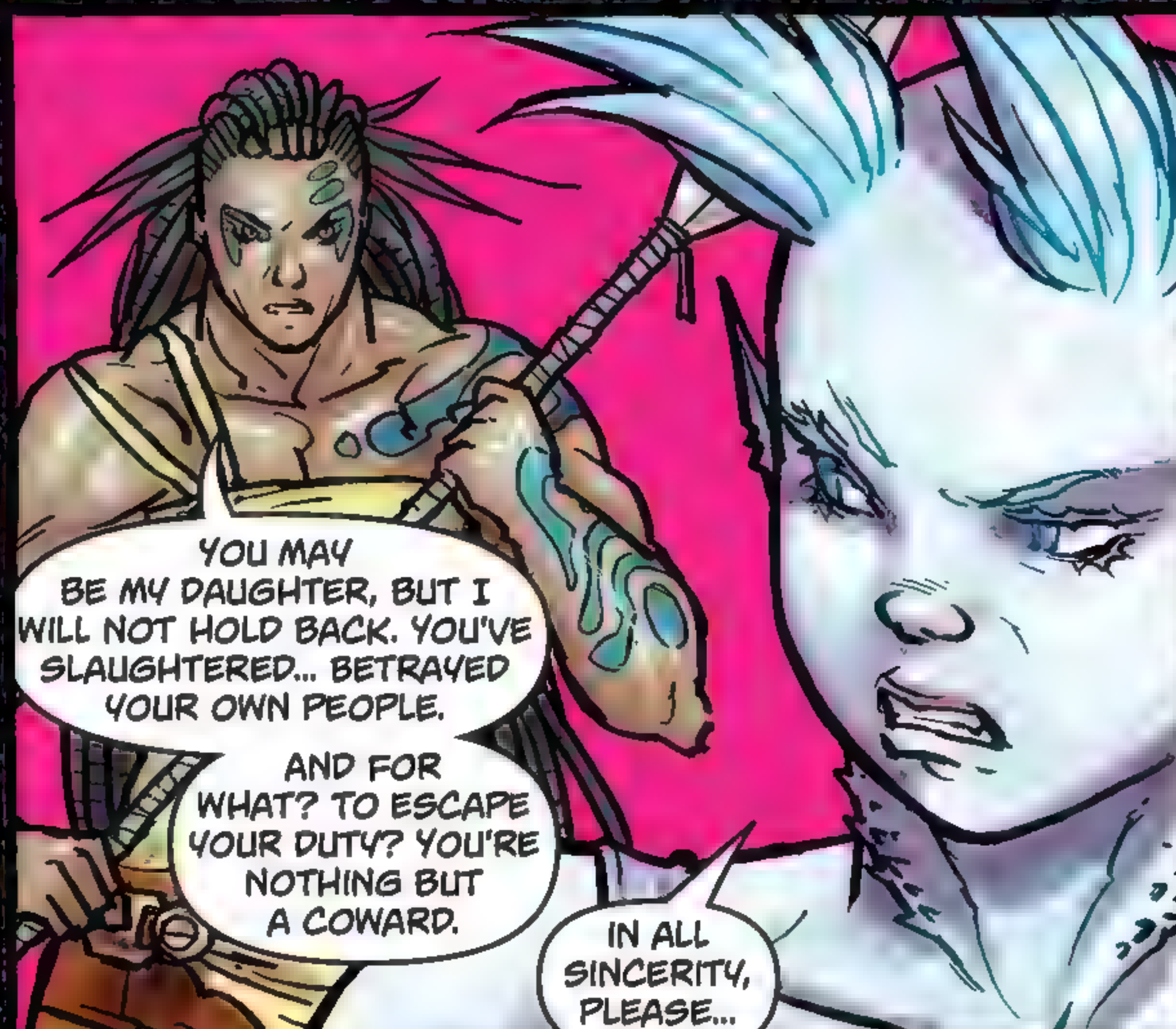
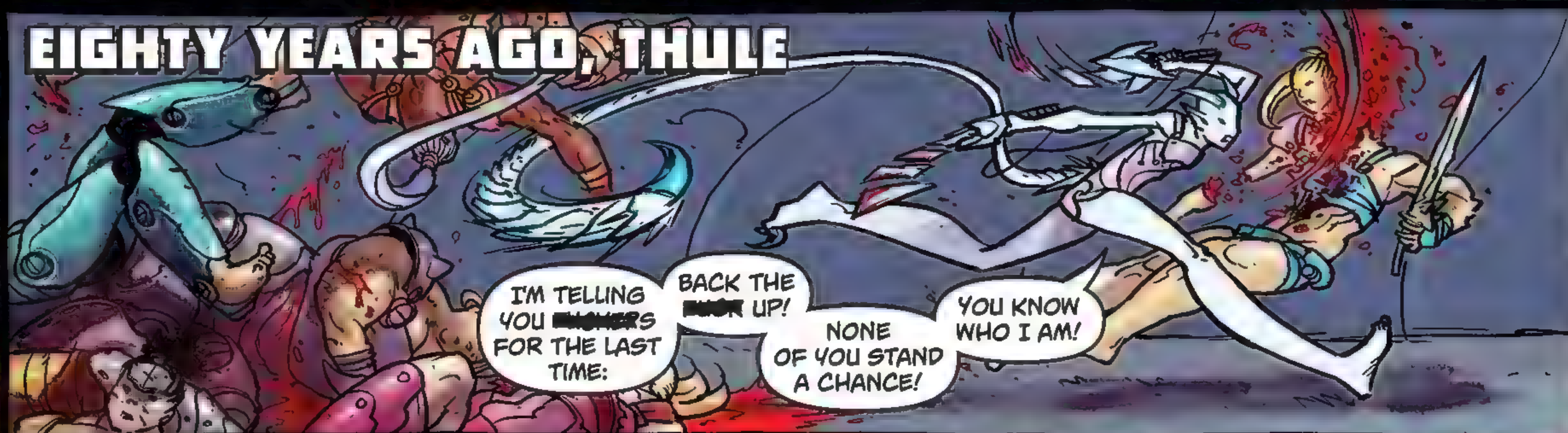
YOU MUST BE
RILEY. I'M TRULY
PLEASED TO FINALLY
MEET YOU.

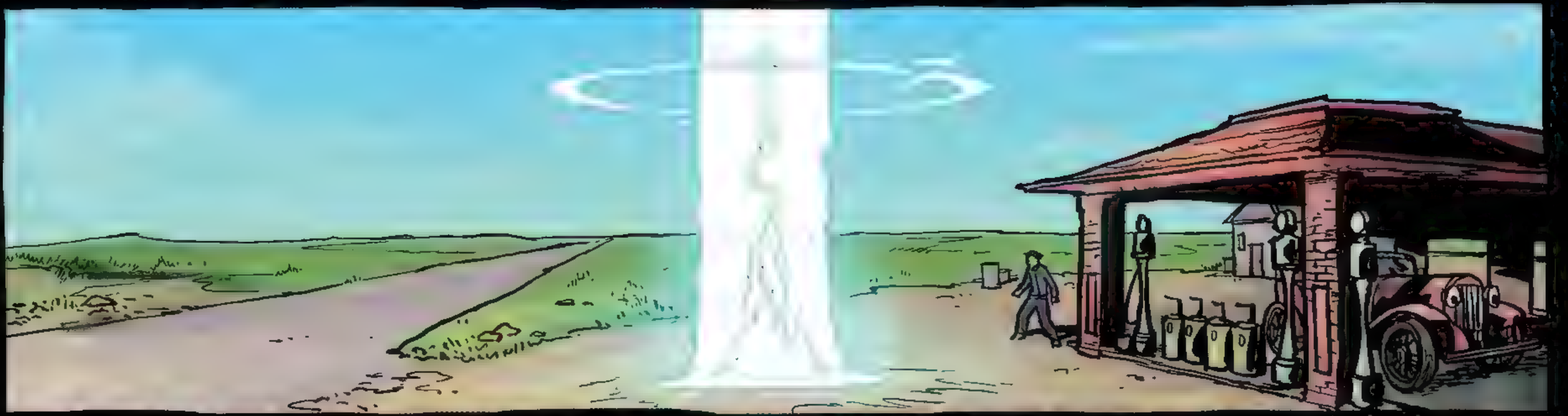
THANK YOU!
I DIDN'T REALIZE
YOU WERE SUCH OLD
FRIENDS WITH
EVERYBODY.

OH, WE ALL
GO BACK A WAYS.
I'VE BEEN AROUND
THE BLOCK WITH THIS
CREW MORE THAN A FEW
TIMES, ESPECIALLY
THE TALL ONE.



EIGHTY YEARS AGO, THULE





NOW

THEY WERE
SURE TUCKERED
OUT.

IT HASN'T
BEEN EASY FOR
EITHER OF THEM, TO
SAY THE LEAST.

I'VE BEEN
ESPECIALLY PUSHING
RILEY TO NO END. FORCING
HER TO TRAIN AS HARD AS
I HAD TO. GLORIA'S USED
TO IT, BUT RILEY NOT
SO MUCH.

GLORIANA, SHE'S NOT YOU.
PUSH HER TOO HARD AND
SHE'LL BREAK!

LOOK AT HER,
SHE STILL LOOKS LIKE
A KID! I DOUBT SHE HAS
ANY ACTUAL GRASP
ON WHAT YOU'RE
INVOLVED IN.

YOU KNOW
I KNOW YOU MEAN
THE BEST, BUT YOU
REALLY HAVE ME
WORRIED...

...YOU'RE
GOING TO KILL
THAT POOR GIRL,
AREN'T YOU?

I... I
REALLY DON'T
KNOW, JIM...

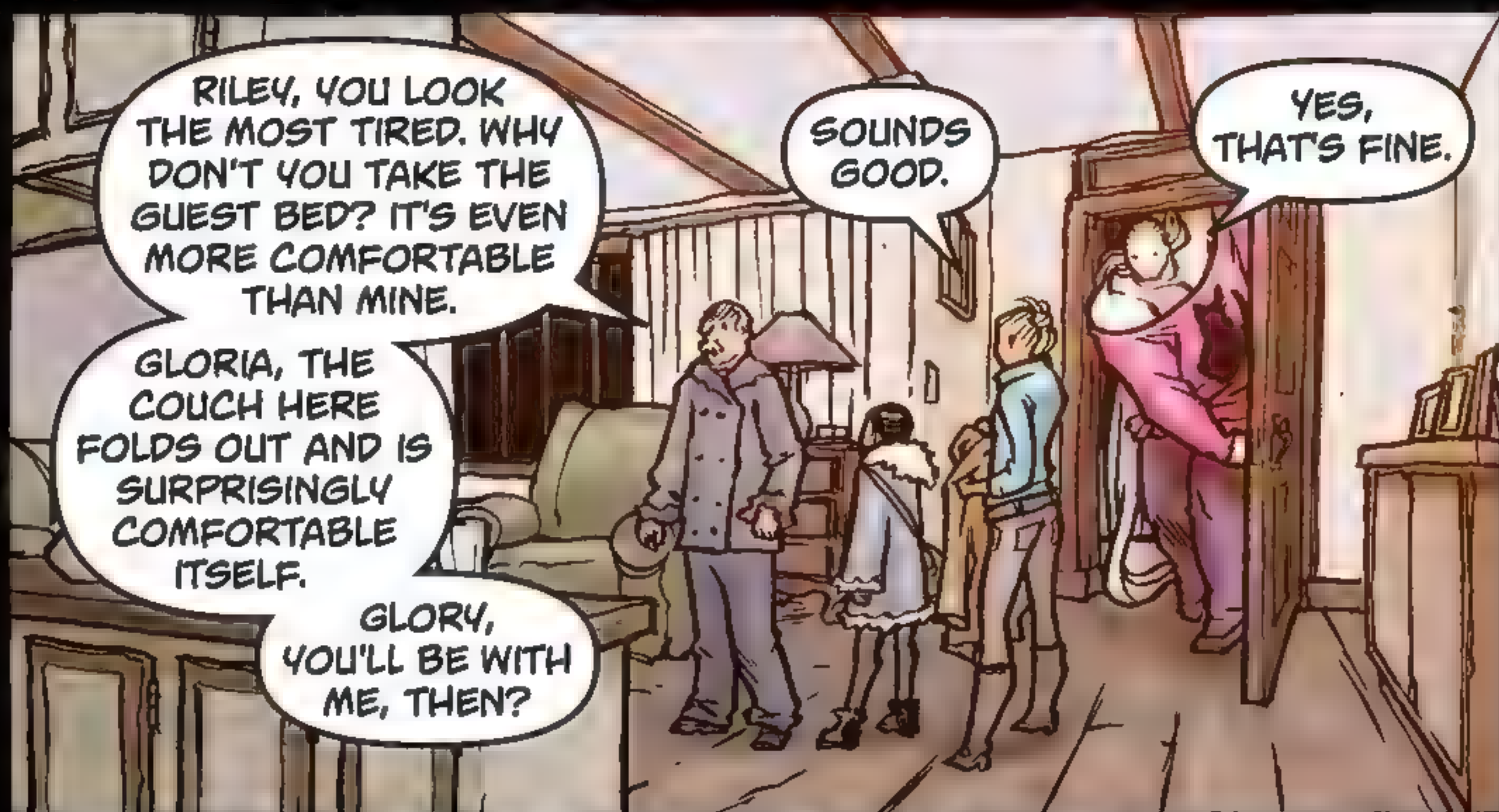
I REALLY
DON'T KNOW.



YOUR JOURNEY'S OVER, DEARS.

IT'S BED TIME AT LAST!

M...
MERCI...



RILEY, YOU LOOK THE MOST TIRED. WHY DON'T YOU TAKE THE GUEST BED? IT'S EVEN MORE COMFORTABLE THAN MINE.

GLORIA, THE COUCH HERE FOLDS OUT AND IS SURPRISINGLY COMFORTABLE ITSELF.

GLORY, YOU'LL BE WITH ME, THEN?

SOUNDS GOOD.

YES, THAT'S FINE.

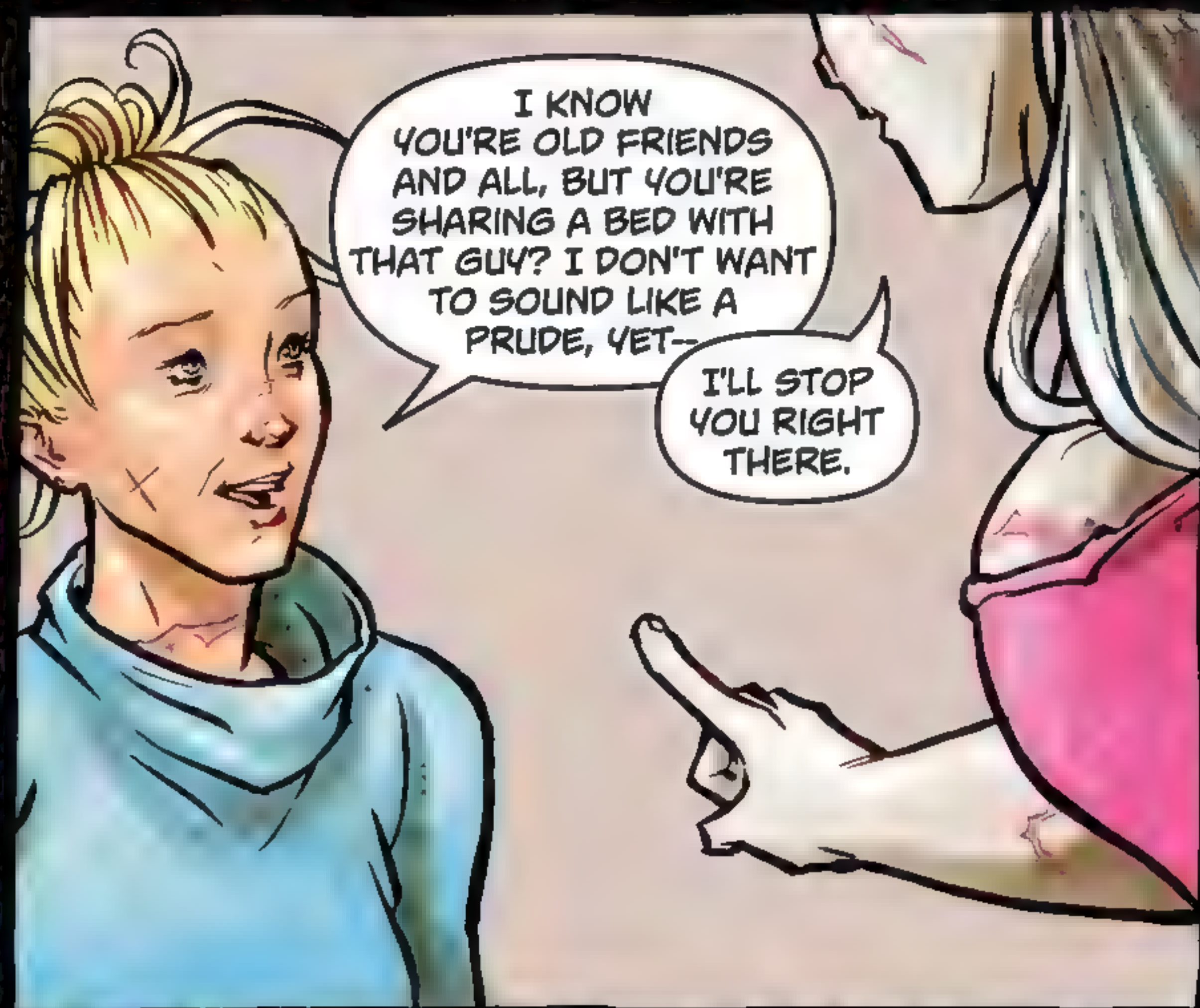


COME ON, LOVE. I'LL SHOW YOU TO YOUR ROOM. WOULD YOU LIKE TO GO TO BREAKFAST TOMORROW? THERE'S A WONDERFUL CAFE RIGHT AROUND THE CORNER. THEY MAKE AN AMAZING ALMOND CROISSANT. HOW DOES THAT SOUND?

SO... TIRED...
YET... ECSTATIC...



...WHAT?



I KNOW YOU'RE OLD FRIENDS AND ALL, BUT YOU'RE SHARING A BED WITH THAT GUY? I DON'T WANT TO SOUND LIKE A PRUDE, YET--

I'LL STOP YOU RIGHT THERE.



JIM AND I ARE OLD FRIENDS. WE GO FARTHER BACK THAN YOU KNOW.

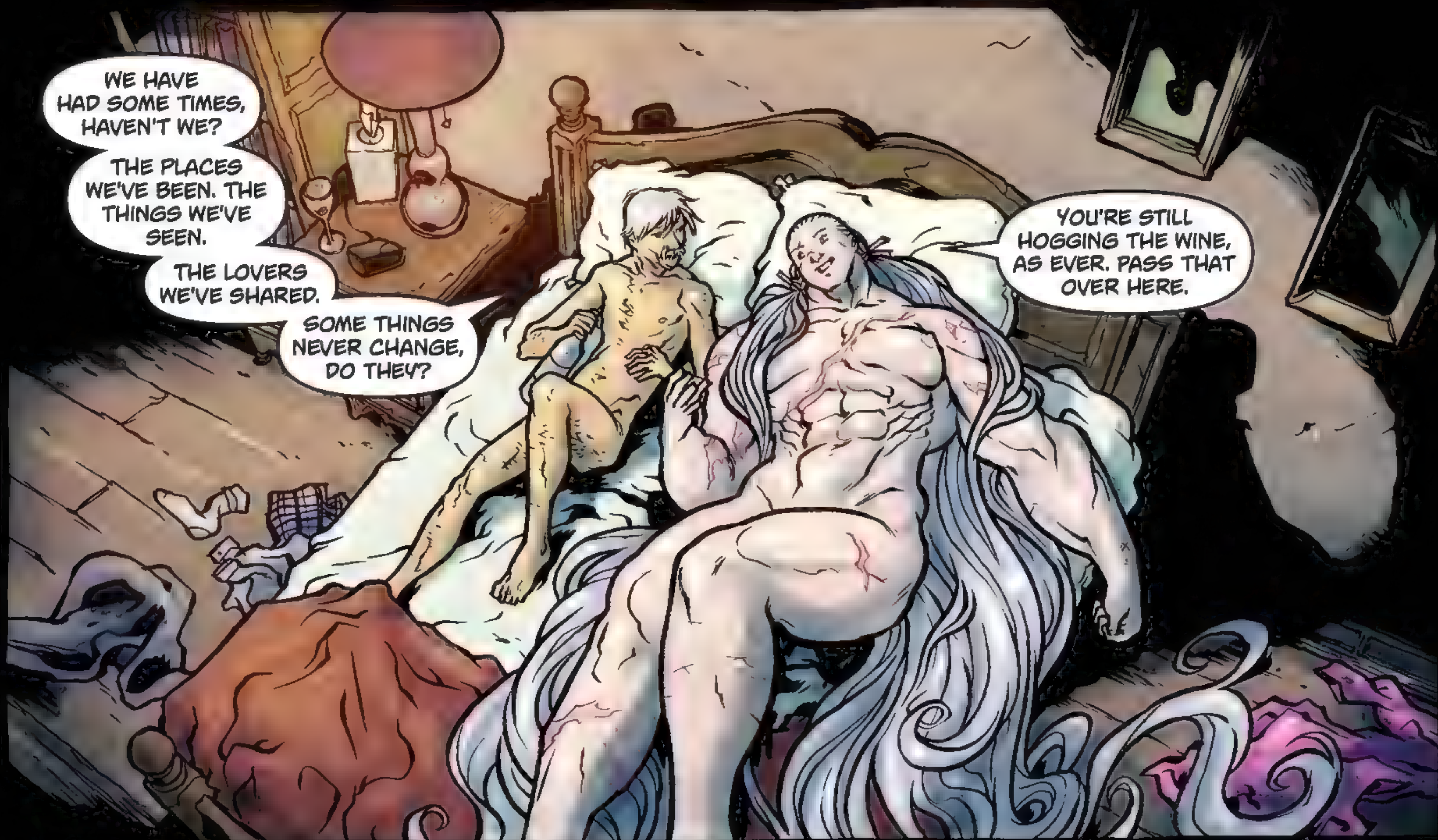
LET ME TELL YOU, WHILE WE'VE NEVER BEEN IN LOVE, WE HAVE DONE A LOT MORE THAN SLEEP NEXT TO EACH OTHER.

A LOT MORE.

SO, DOES THAT MEAN YOU'RE GONNA...?



...EW.



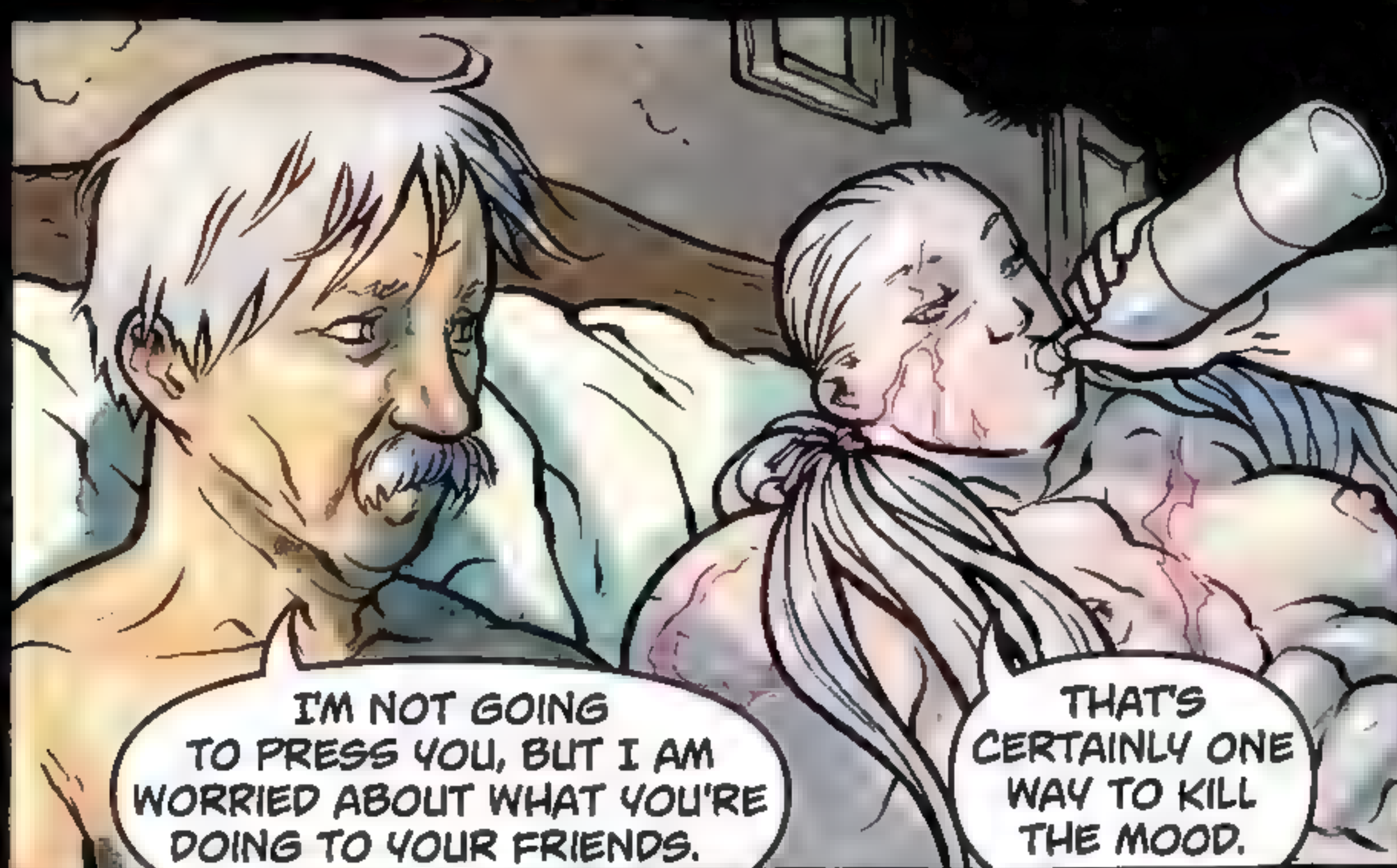
WE HAVE
HAD SOME TIMES,
HAVEN'T WE?

THE PLACES
WE'VE BEEN. THE
THINGS WE'VE
SEEN.

THE LOVERS
WE'VE SHARED.

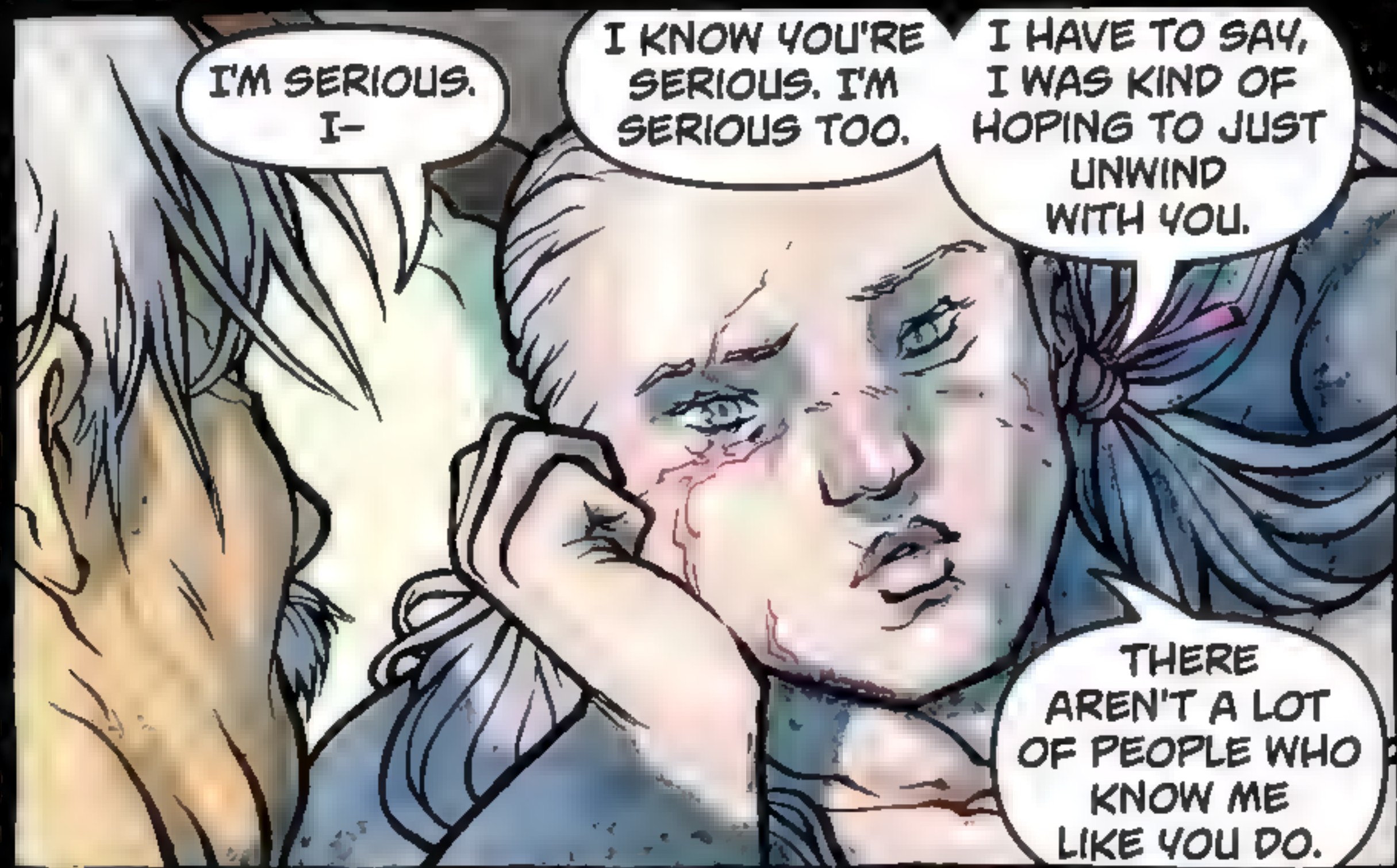
SOME THINGS
NEVER CHANGE,
DO THEY?

YOU'RE STILL
HOGGING THE WINE,
AS EVER. PASS THAT
OVER HERE.



I'M NOT GOING
TO PRESS YOU, BUT I AM
WORRIED ABOUT WHAT YOU'RE
DOING TO YOUR FRIENDS.

THAT'S
CERTAINLY ONE
WAY TO KILL
THE MOOD.



I'M SERIOUS.
I-

I KNOW YOU'RE
SERIOUS. I'M
SERIOUS TOO.

I HAVE TO SAY,
I WAS KIND OF
HOPING TO JUST
UNWIND
WITH YOU.

THERE
AREN'T A LOT
OF PEOPLE WHO
KNOW ME
LIKE YOU DO.

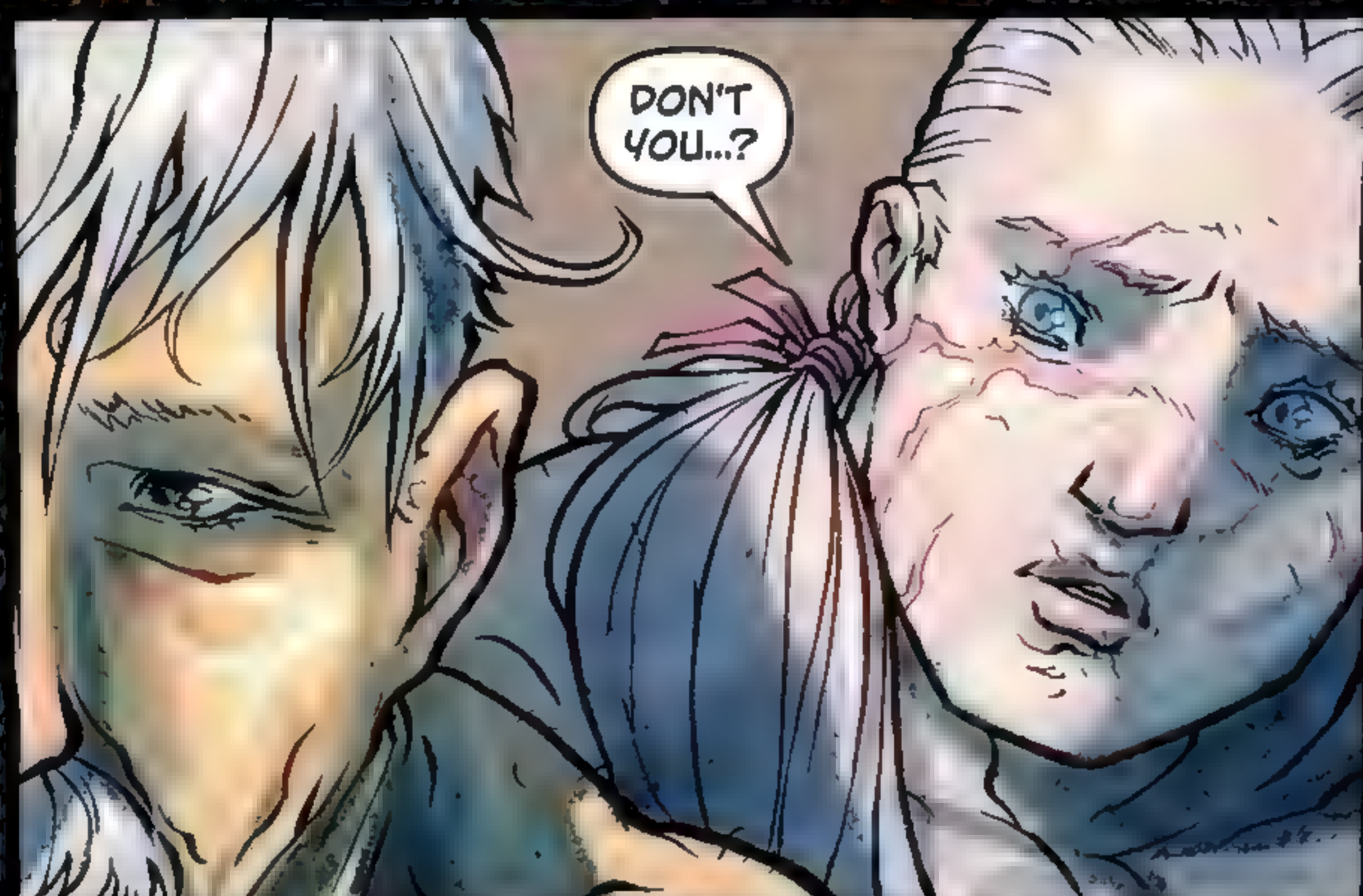


VERY WELL,
VERY WELL.

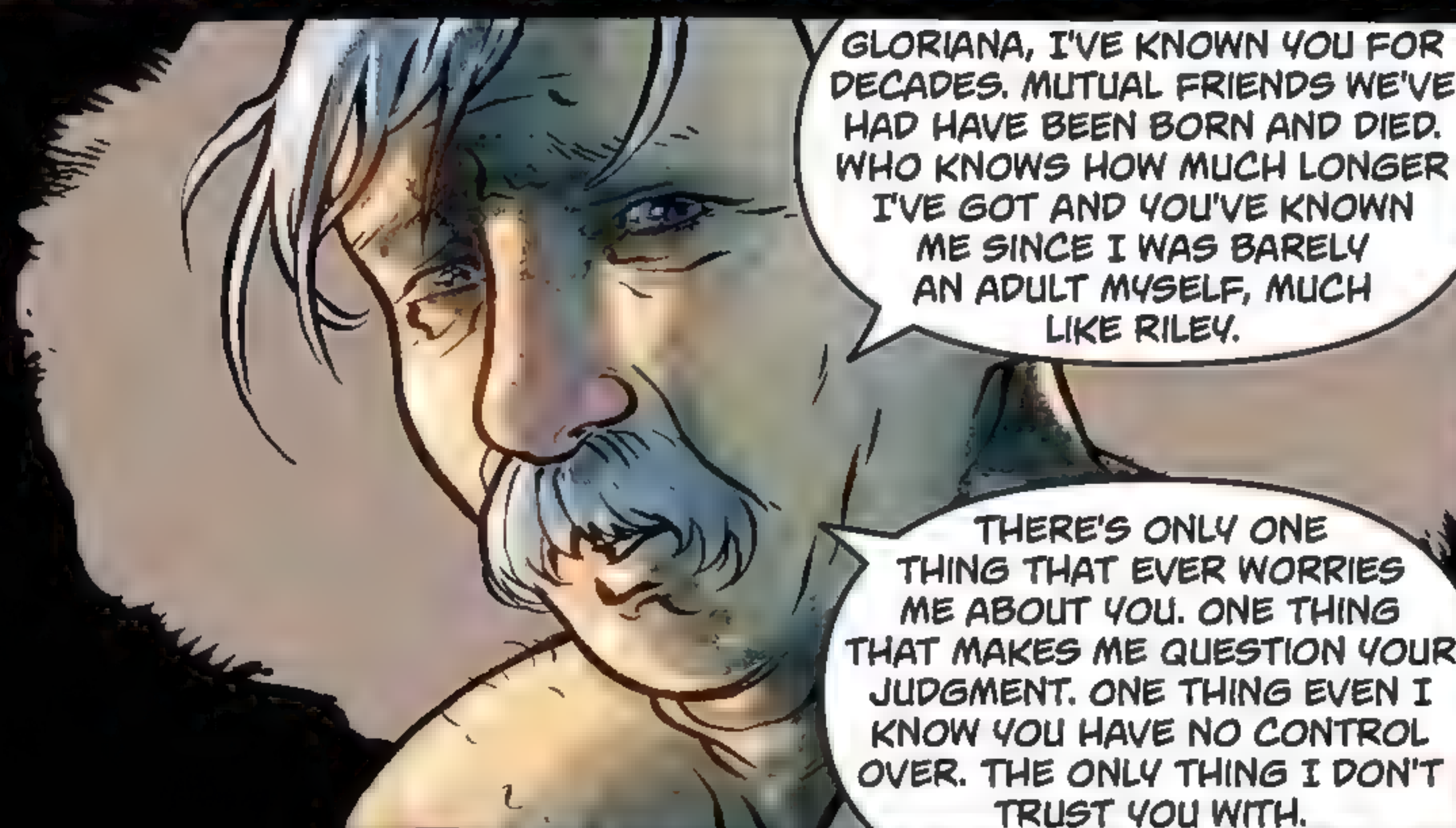
I WON'T
PRESS YOU.

I'M JUST
WORRIED.

YOU STILL
TRUST ME...
DON'T YOU?

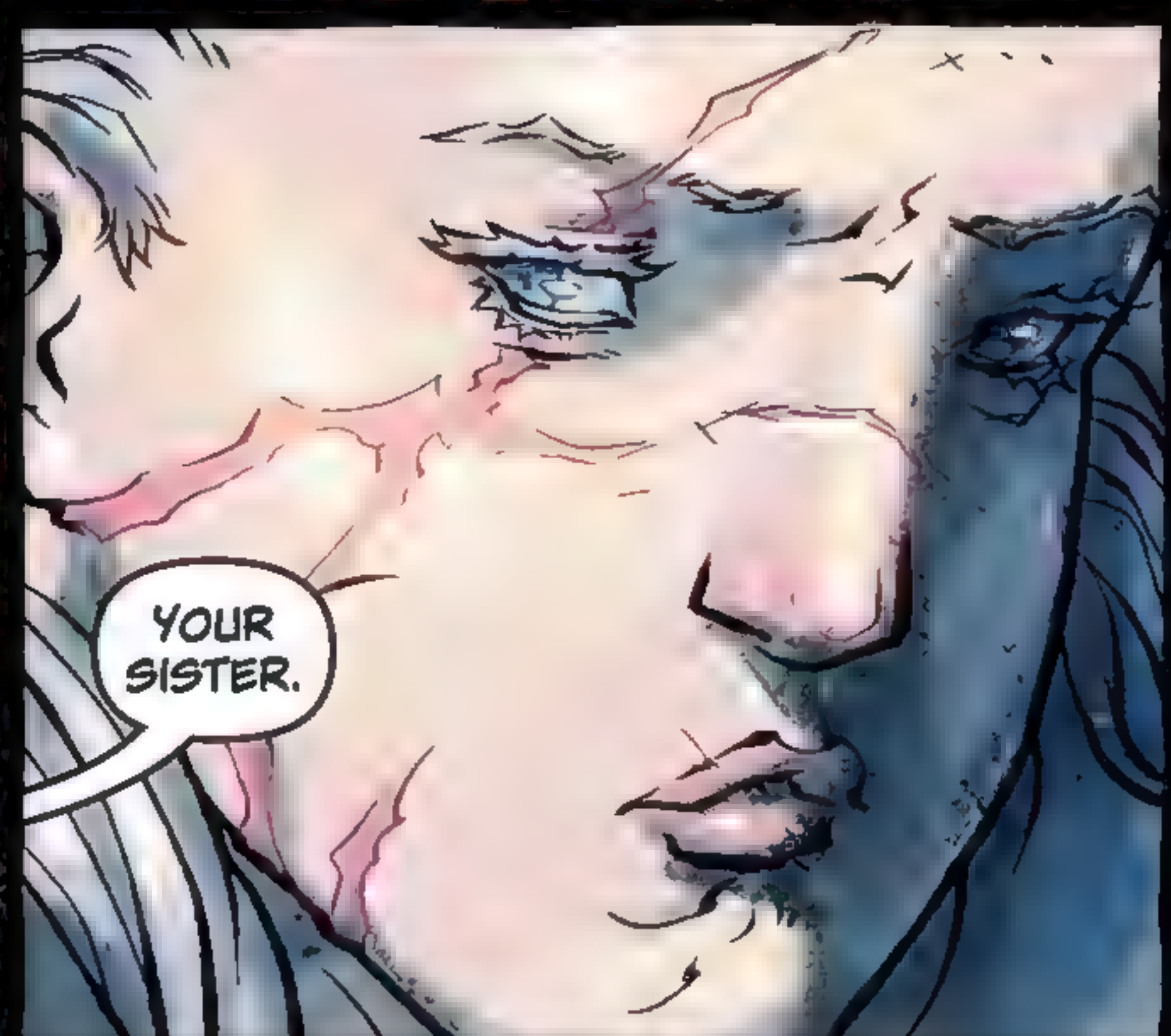


DON'T
YOU...?

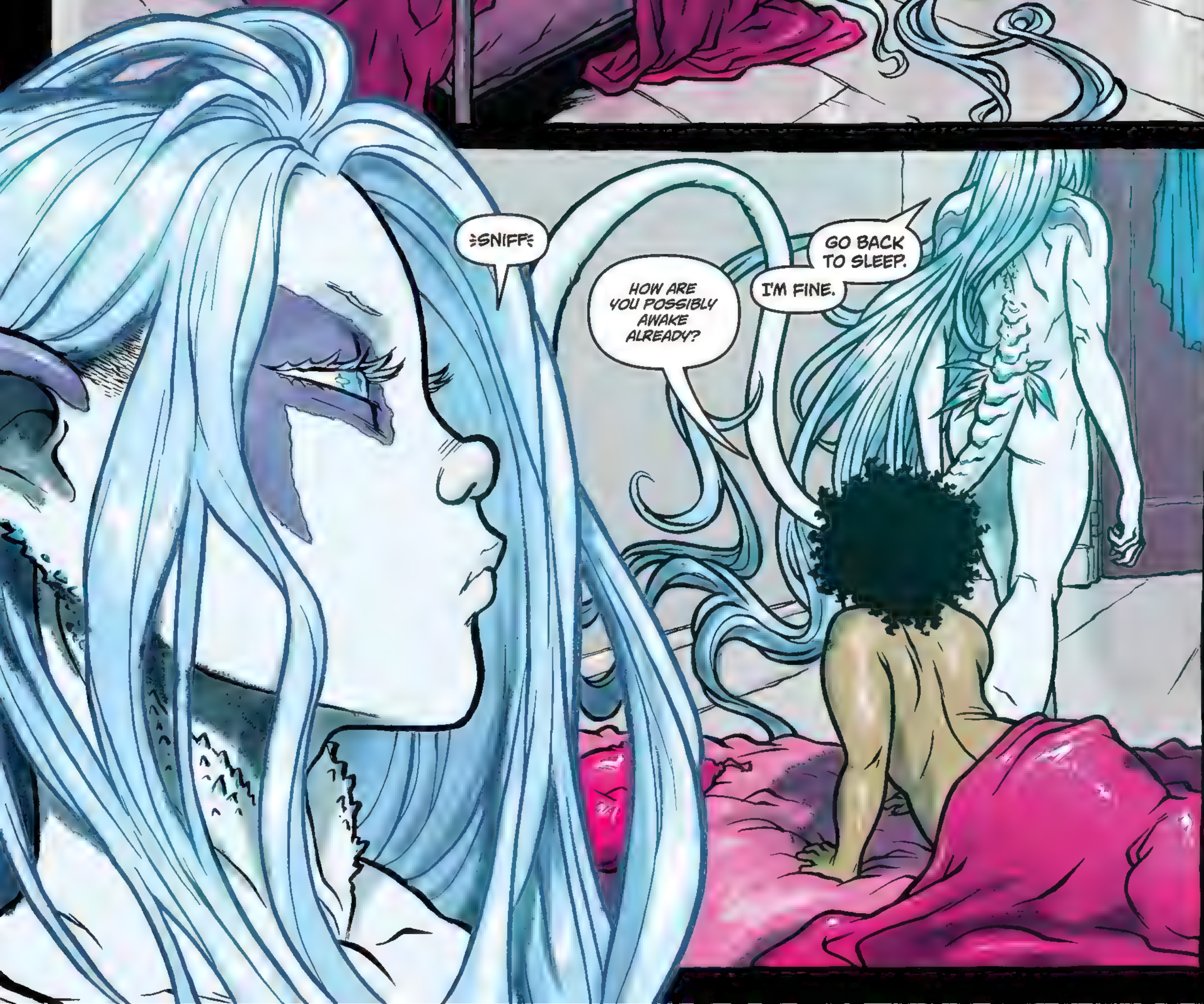


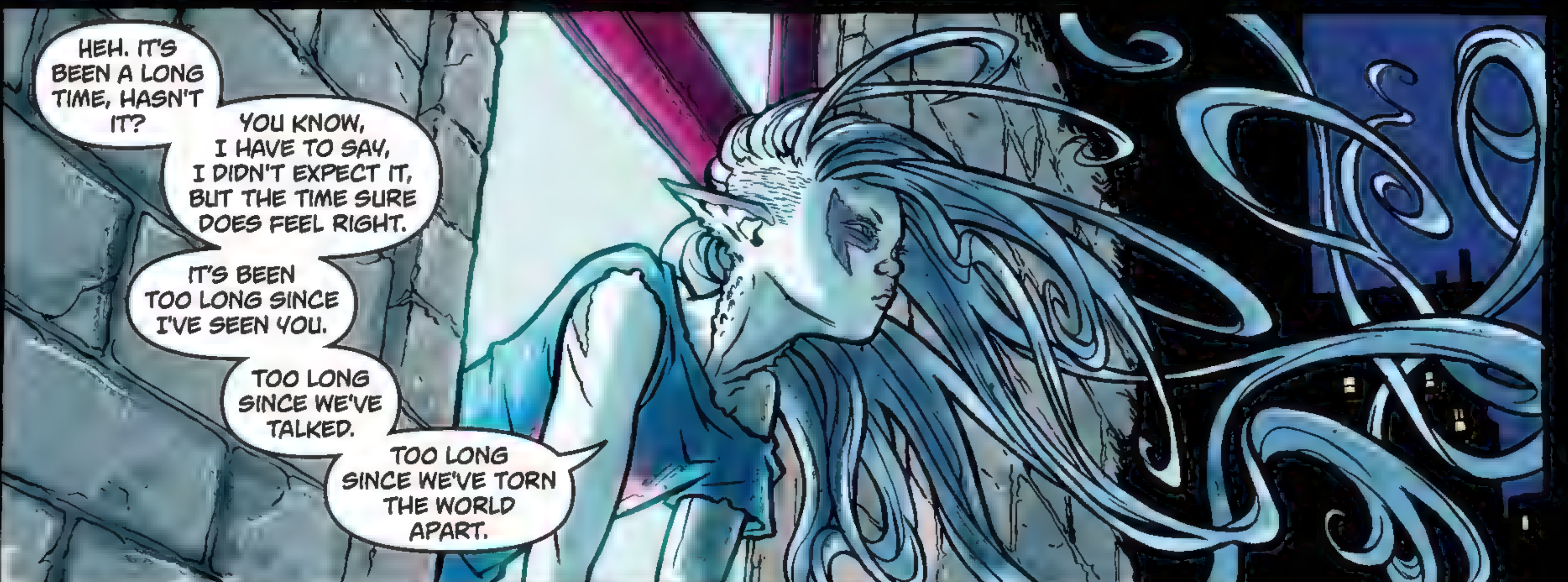
GLORIANA, I'VE KNOWN YOU FOR
DECADES. MUTUAL FRIENDS WE'VE
HAD HAVE BEEN BORN AND DIED.
WHO KNOWS HOW MUCH LONGER
I'VE GOT AND YOU'VE KNOWN
ME SINCE I WAS BARELY
AN ADULT MYSELF, MUCH
LIKE RILEY.

THERE'S ONLY ONE
THING THAT EVER WORRIES
ME ABOUT YOU. ONE THING
THAT MAKES ME QUESTION YOUR
JUDGMENT. ONE THING EVEN I
KNOW YOU HAVE NO CONTROL
OVER. THE ONLY THING I DON'T
TRUST YOU WITH.



YOUR
SISTER.







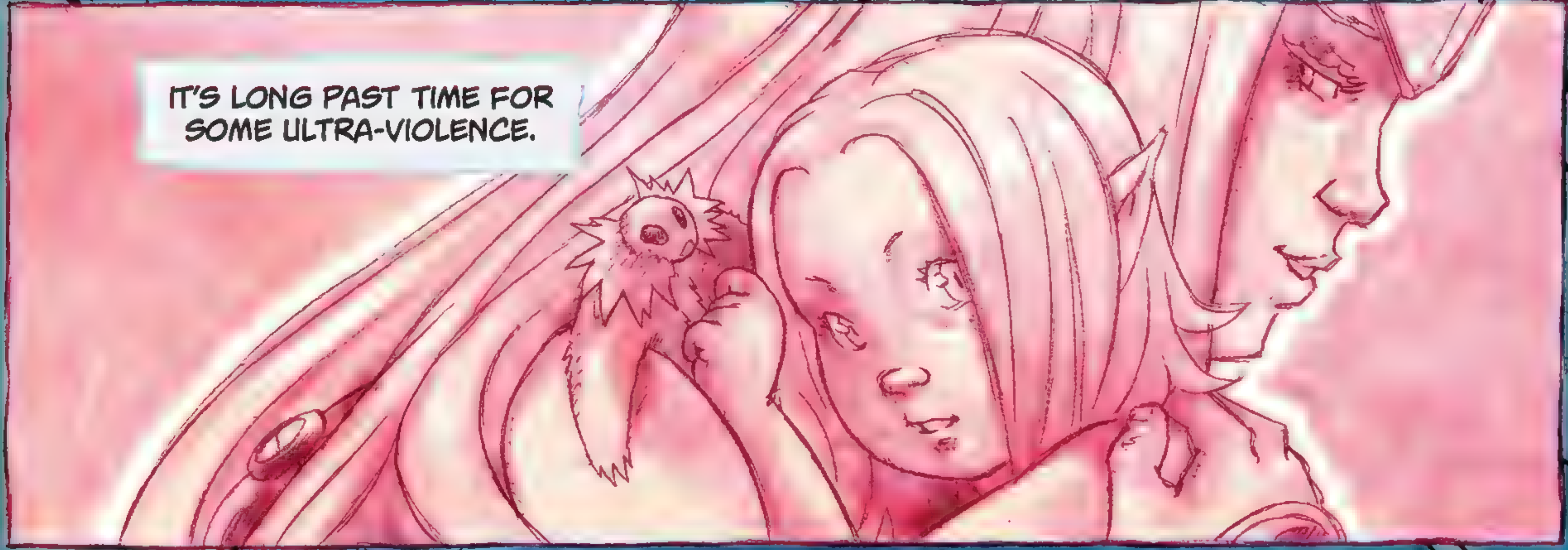
COME ON,
BIG SISTER.

FIND ME.
CHALLENGE ME.

BRING
WHATEVER YOU
GOT.

TRY TO
TAKE ME DOWN.

AFTER ALL...



IT'S LONG PAST TIME FOR
SOME ULTRA-VIOLENCE.



Cela a assez duré,
Fantomas! Rendez-vous!



Quiet your ugly tongue!
How dare the people claim
I am a butcher, while
YOU mercilessly
slaughter our language?



FANTÔMAS
L'AFFAIRE LA GLORIE



Ha! You are a desperate fool!
I assure you this pursuit
is at its end!



You speak true, you damn coward!



Hemingway!



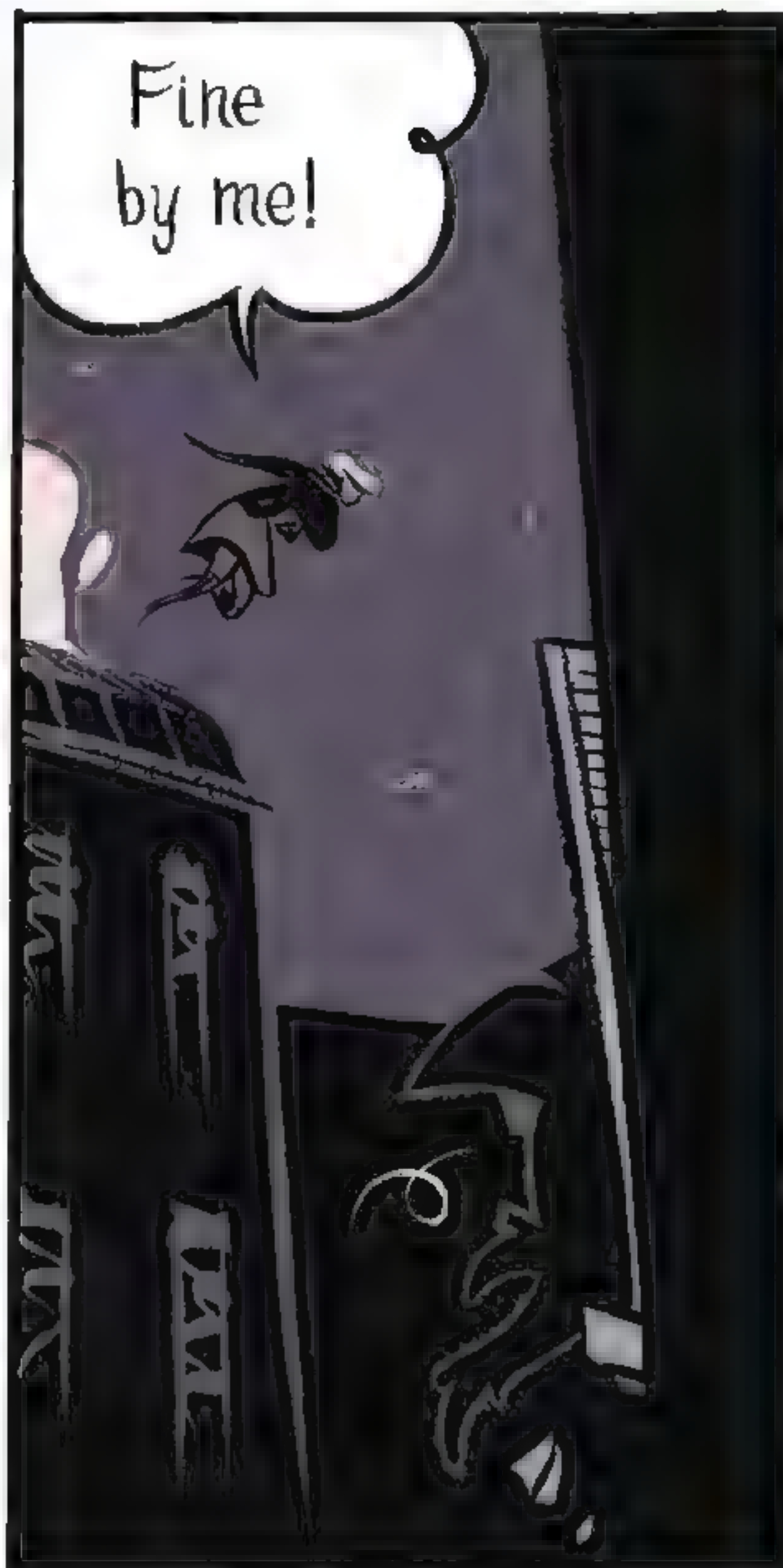
BLAM!



You foreign idiots
are no match for me!
I bid you
adieu!



Gloriana! There's no
time to run down!
You'll have to leap
after him!

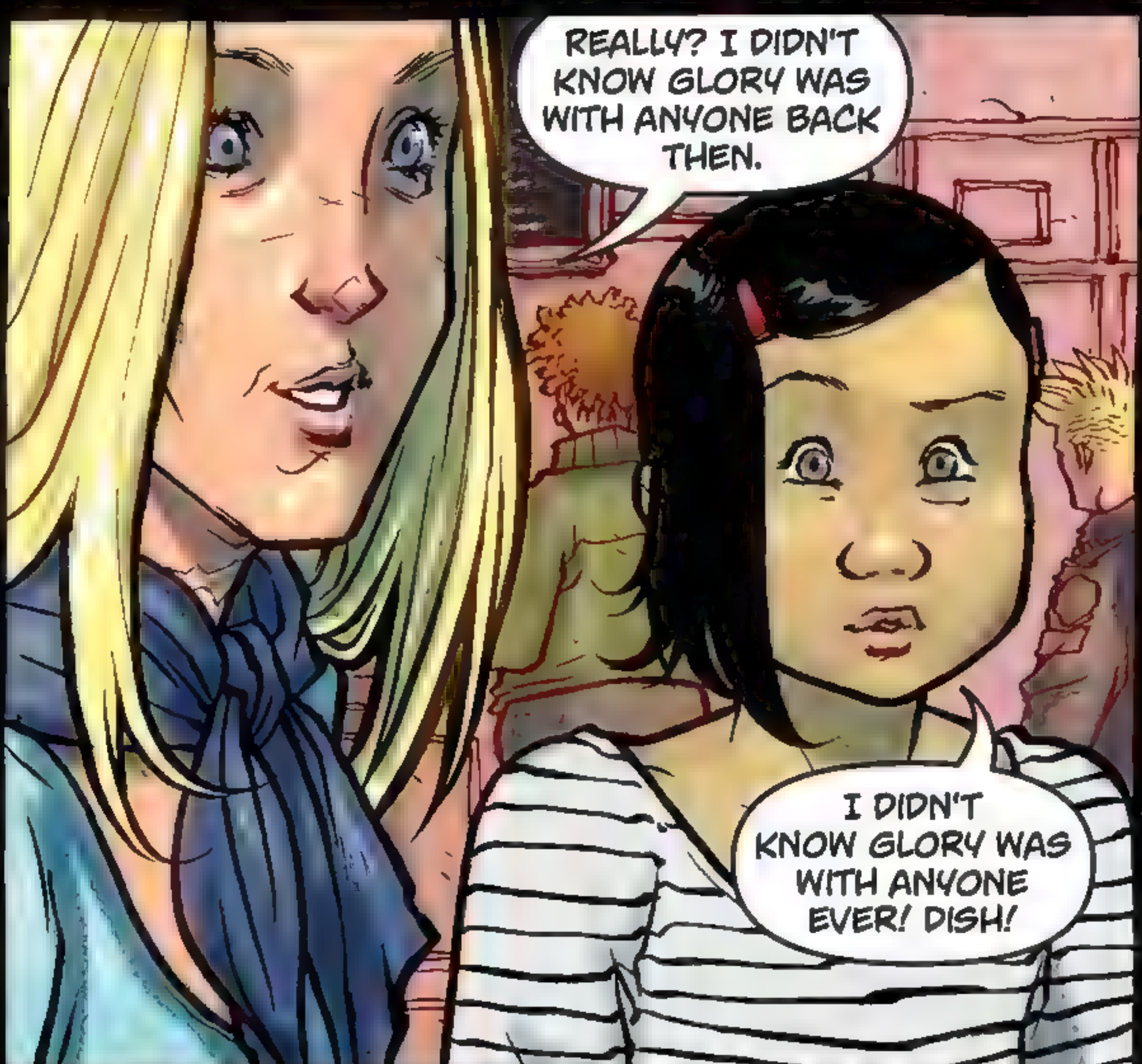
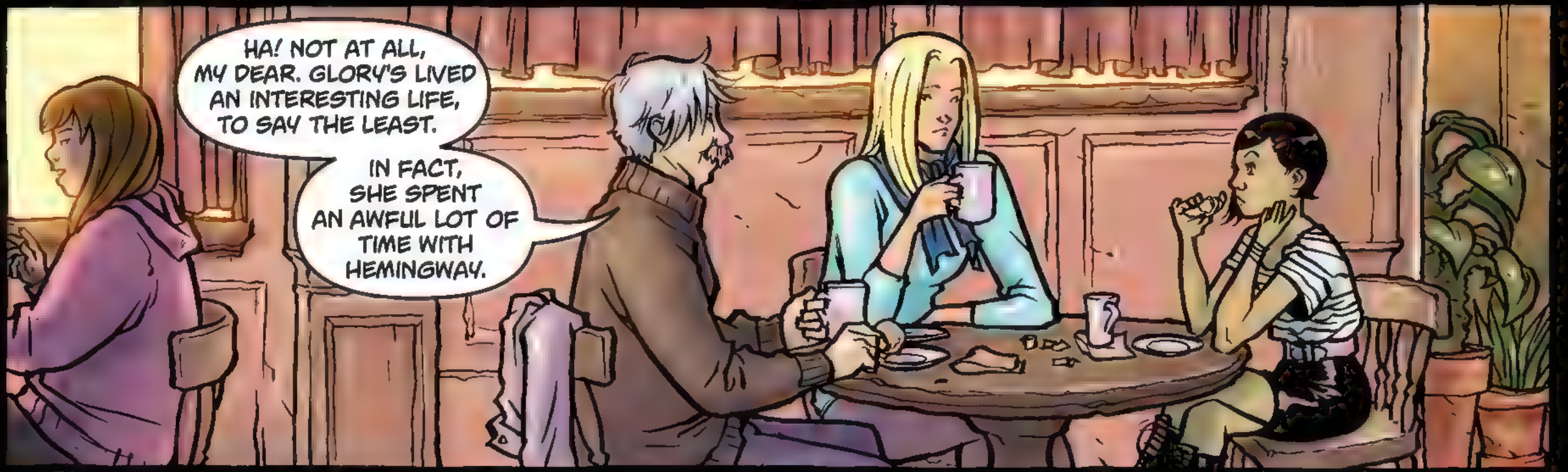


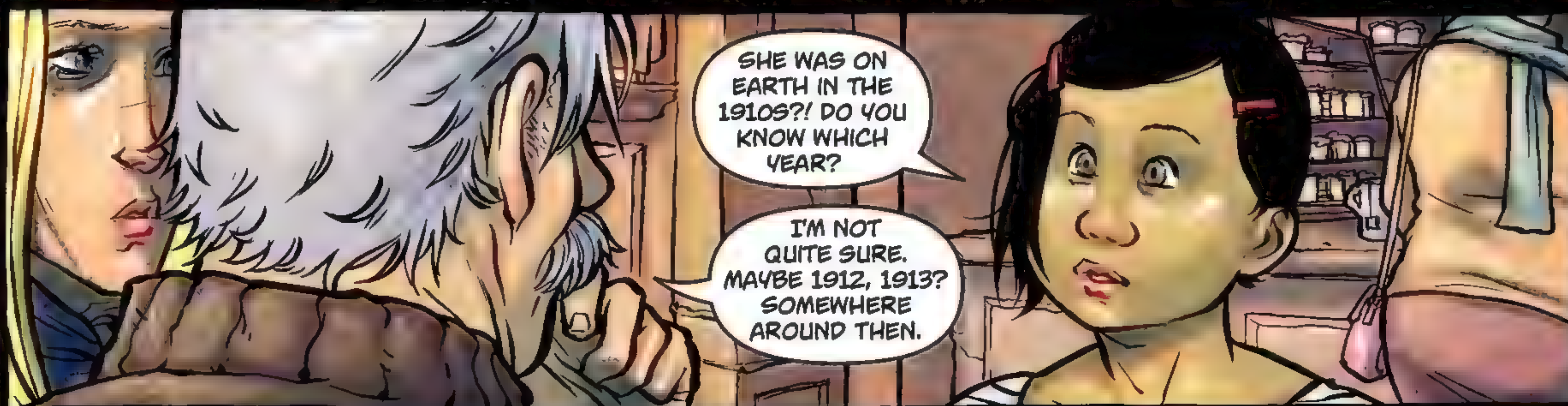
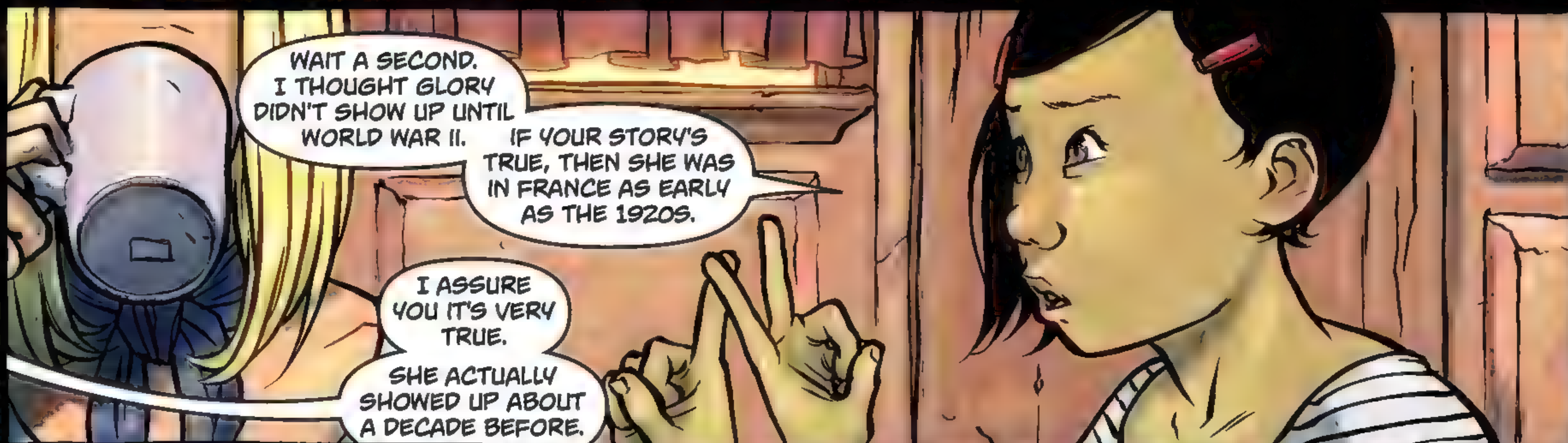
Fine
by me!



*Vous êtes trop
tard! Au revoir!*







THIS PLACE

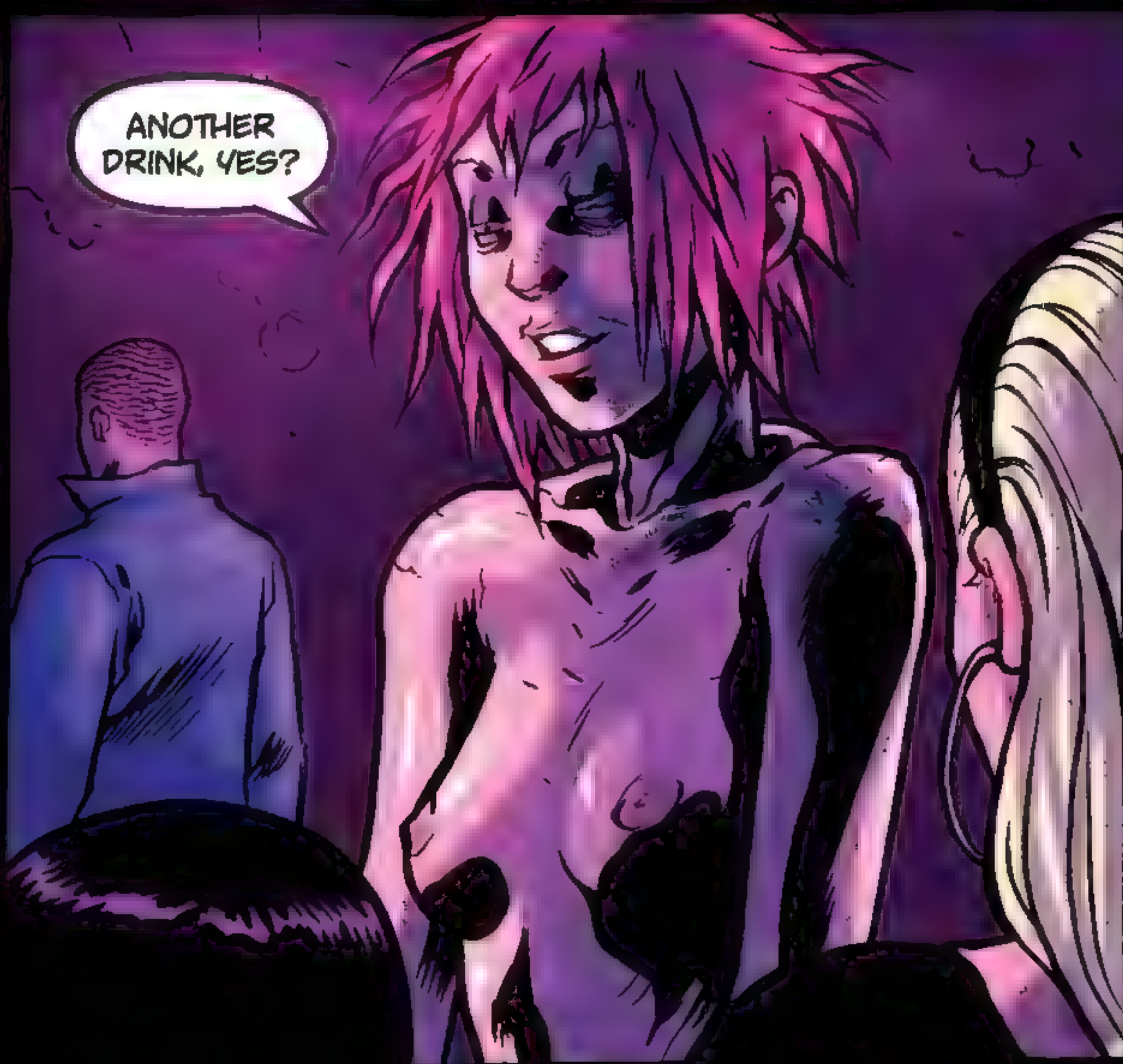


BLUH.

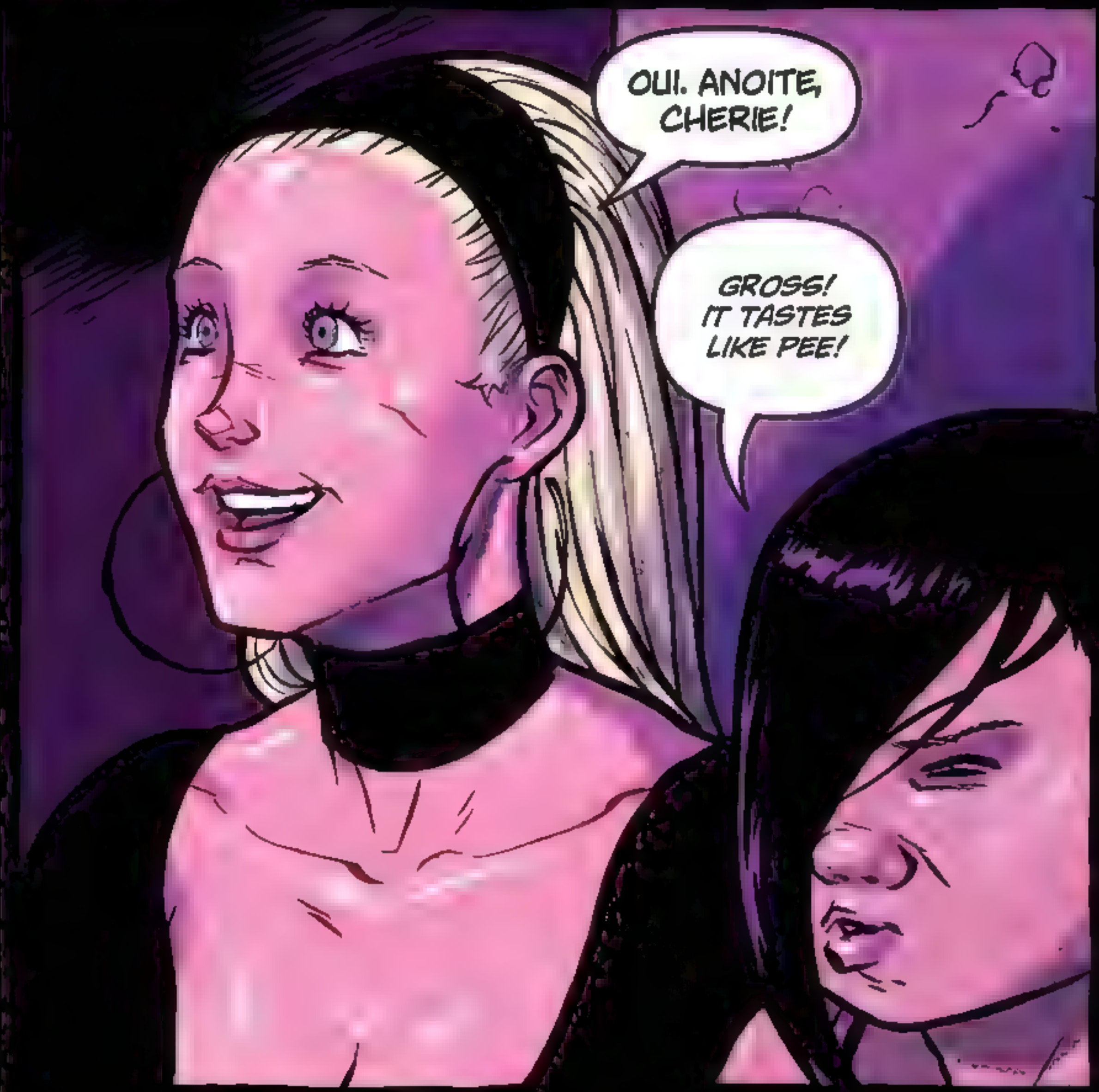
HOW MUCH LONGER DO WE HAVE TO WATCH HER?

THIS IS THE WORST.

SHH!

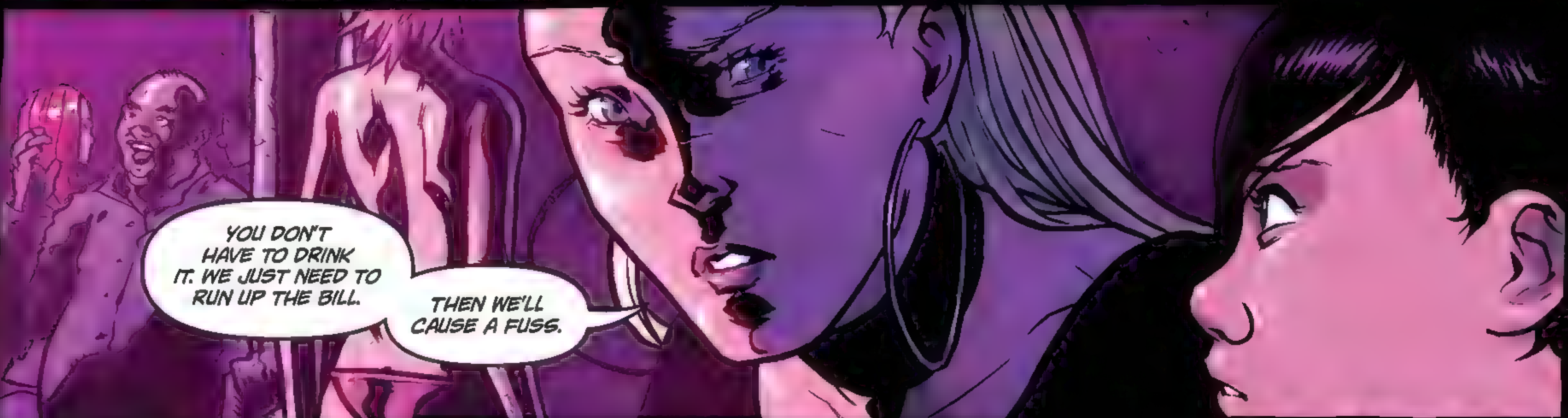


ANOTHER DRINK, YES?



OUI. ANOITE, CHERIE!

GROSS! IT TASTES LIKE PEE!



YOU DON'T HAVE TO DRINK IT. WE JUST NEED TO RUN UP THE BILL.

THEN WE'LL CAUSE A FUSS.



"RUN UP THE BILL?!" WE'VE HAD LIKE THREE GLASSES OF CHAMPAGNE. HOW MUCH COULD OUR BILL POSSIBLY BE?



THIS MUCH

800 EURO?!

FOR SIX DRINKS AND A DANCE?

YOU'RE OUT OF YOUR MIND!

WE'RE NOT PAYING!



YES. YOU PAY.

NO MONEY, GIVE ME CREDIT CARD.

I DON'T THINK SO. WE'RE LEAVING.



NO. YOU DON'T PAY, WE HAVE PROBLEM.

HOW DARE YOU? DON'T THREATEN ME!

YOU WON'T LET US GO? FINE! LET ME TALK TO YOUR BOSS.



LET ME TALK TO NANAJA.



IT IS NOT POSSIBLE! SHE--

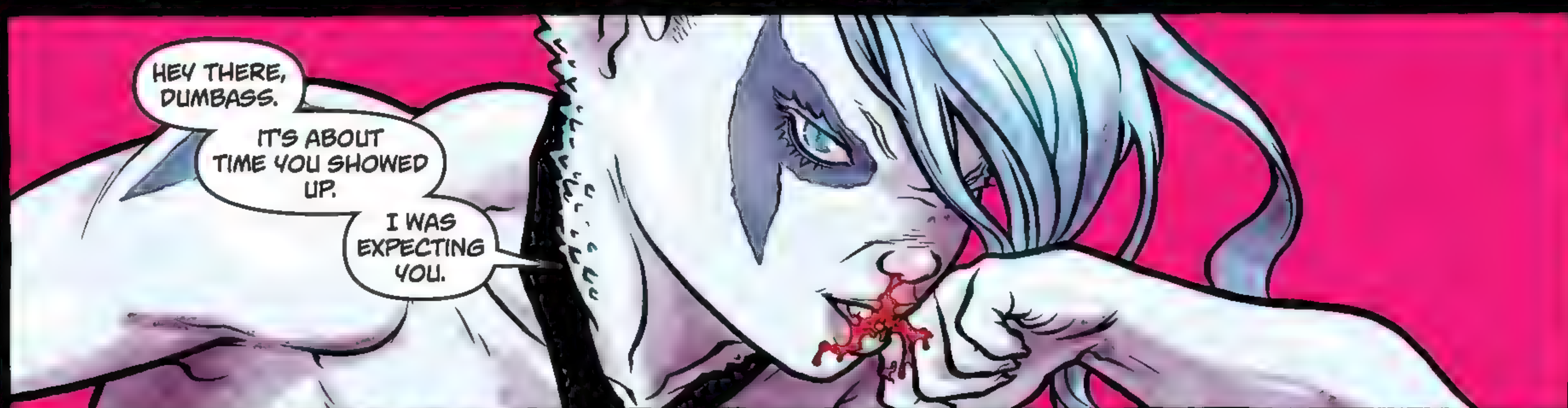
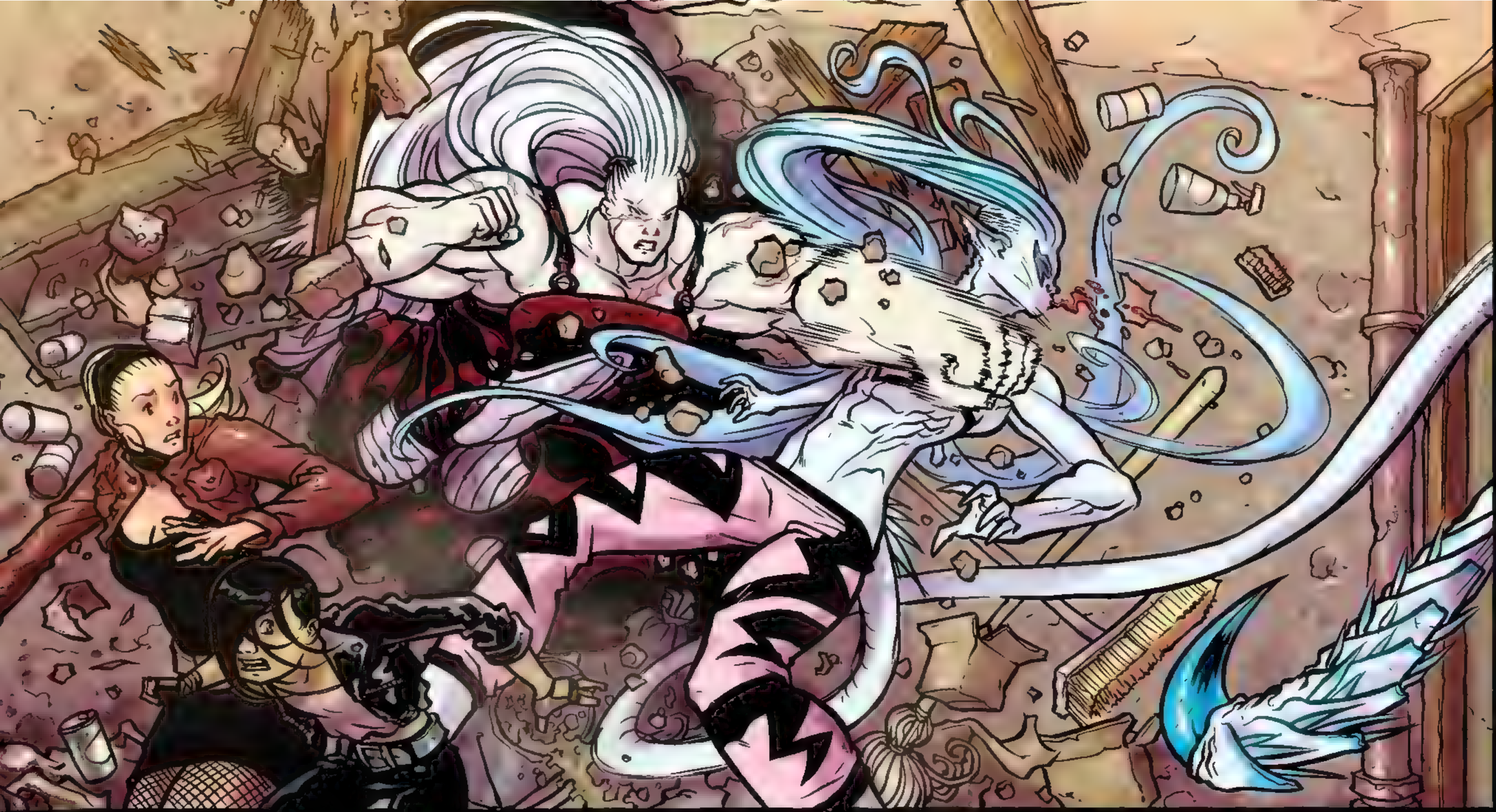
CALM DOWN, MONSIEUR BISSON.

I'LL TALK.



NOW WHY ARE YOU TWO RILING UP PIERRE?

YOU'VE GOT A BILL TO PAY.





THEN WHAT
THE ~~WAS~~ WAS THE
POINT OF ~~WALKING~~ UP
THE WALL TO MY CLUB AND
CLOCKING ME OUT? WHAT
WAS THE PLAN?

KNOCK ME
OUT, PUT ME
OVER YOUR SHOULDER
AND HEAD OFF?

ACTUALLY...
YES.
EXACTLY.



WOW.
GLORIANA.

YOU ~~WALKING~~
STUPID PIECE OF ~~SHIT~~.

YOU NEVER
CHANGE, DO
YOU?



...BUT!

GO.

IMAGE COMICS PRESENTS

**JOE
KEATINGE**
WRITER

**ROMAN
MURADOV**
(PGS 149-151)



**ROSS
CAMPBELL**
(PGS 152-168)
ARTIST

OWEN GIENI
WITH **CHARIS SOLIS**
COLORIST

**DOUGLAS E.
SHERWOOD**
LETTERER

**ERIC
STEPHENSON**
EDITOR



RILEY.
GLORIA.

GET OUT.

YES, SWEETIES.
GIVE US SOME
ROOM.

YOU TOO,
PIERRE.



OH, MAN.

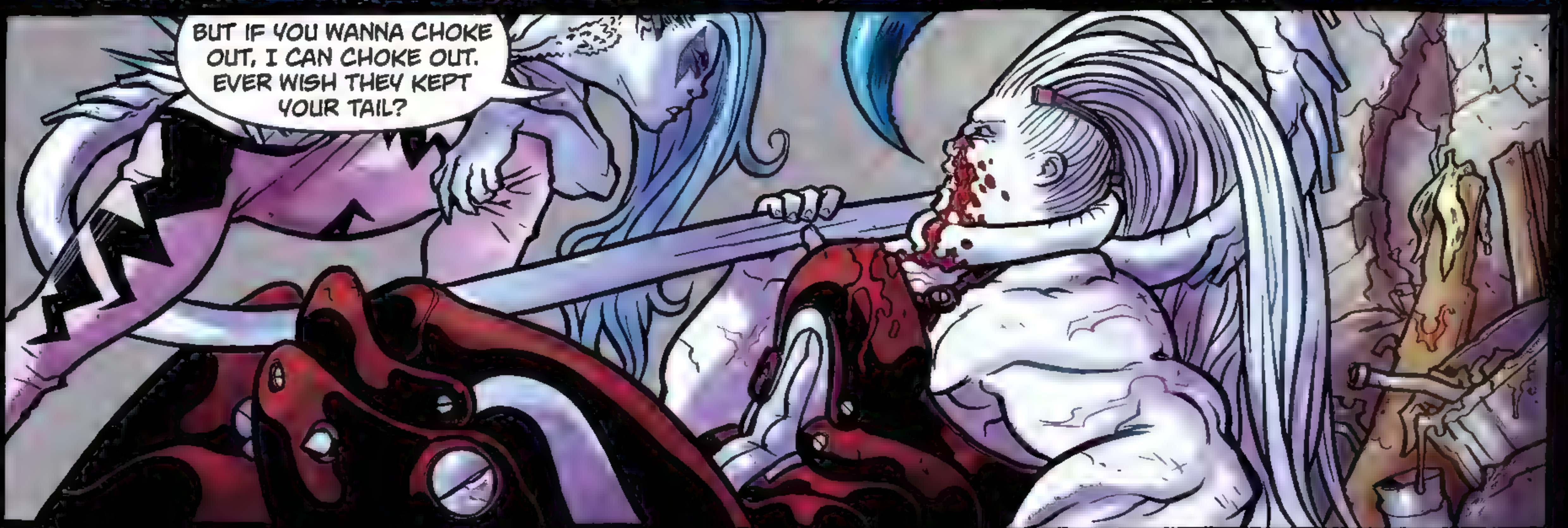
THIS IS
GOING TO BE BAD,
ISN'T IT?

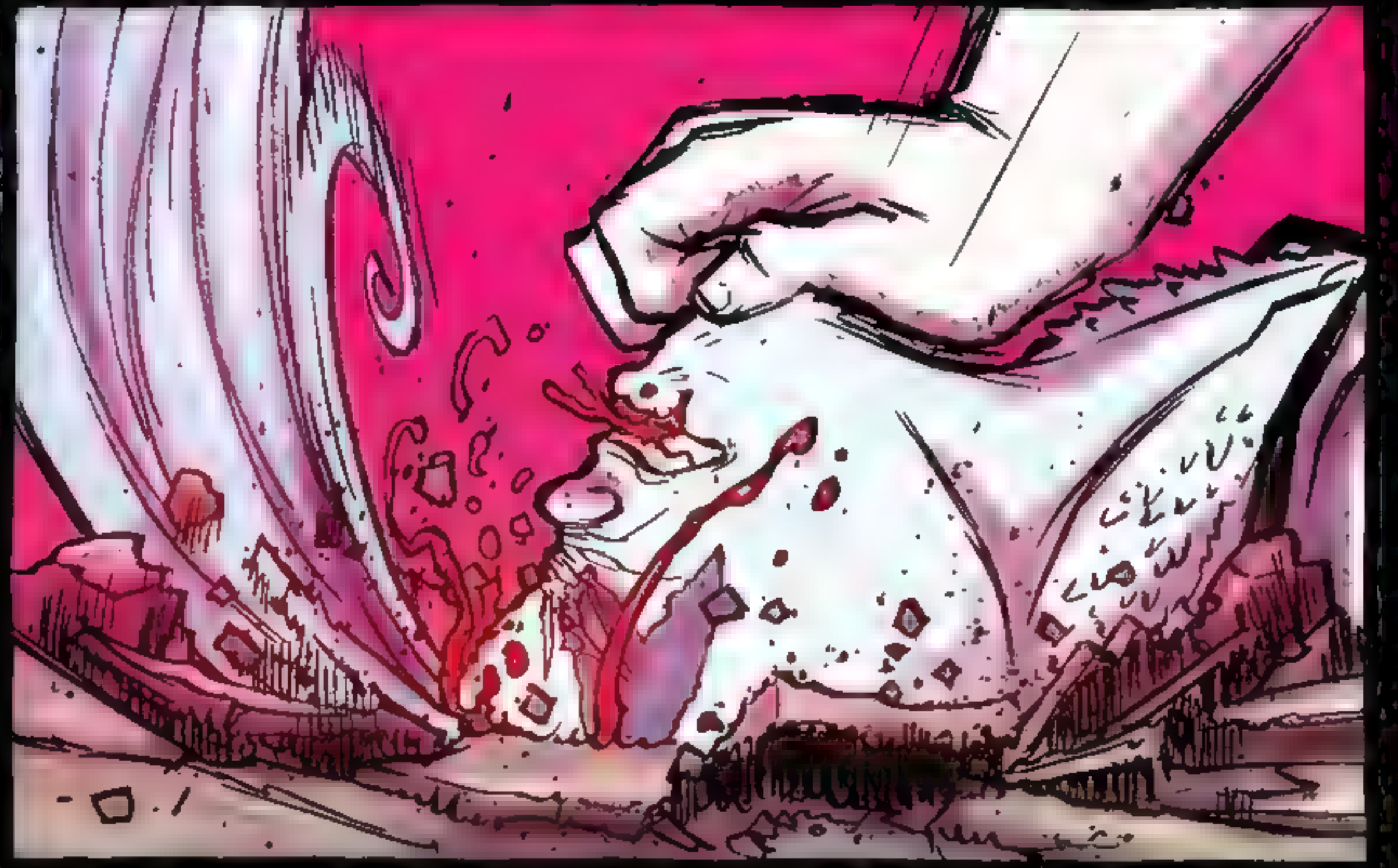


BLOODSHADOW

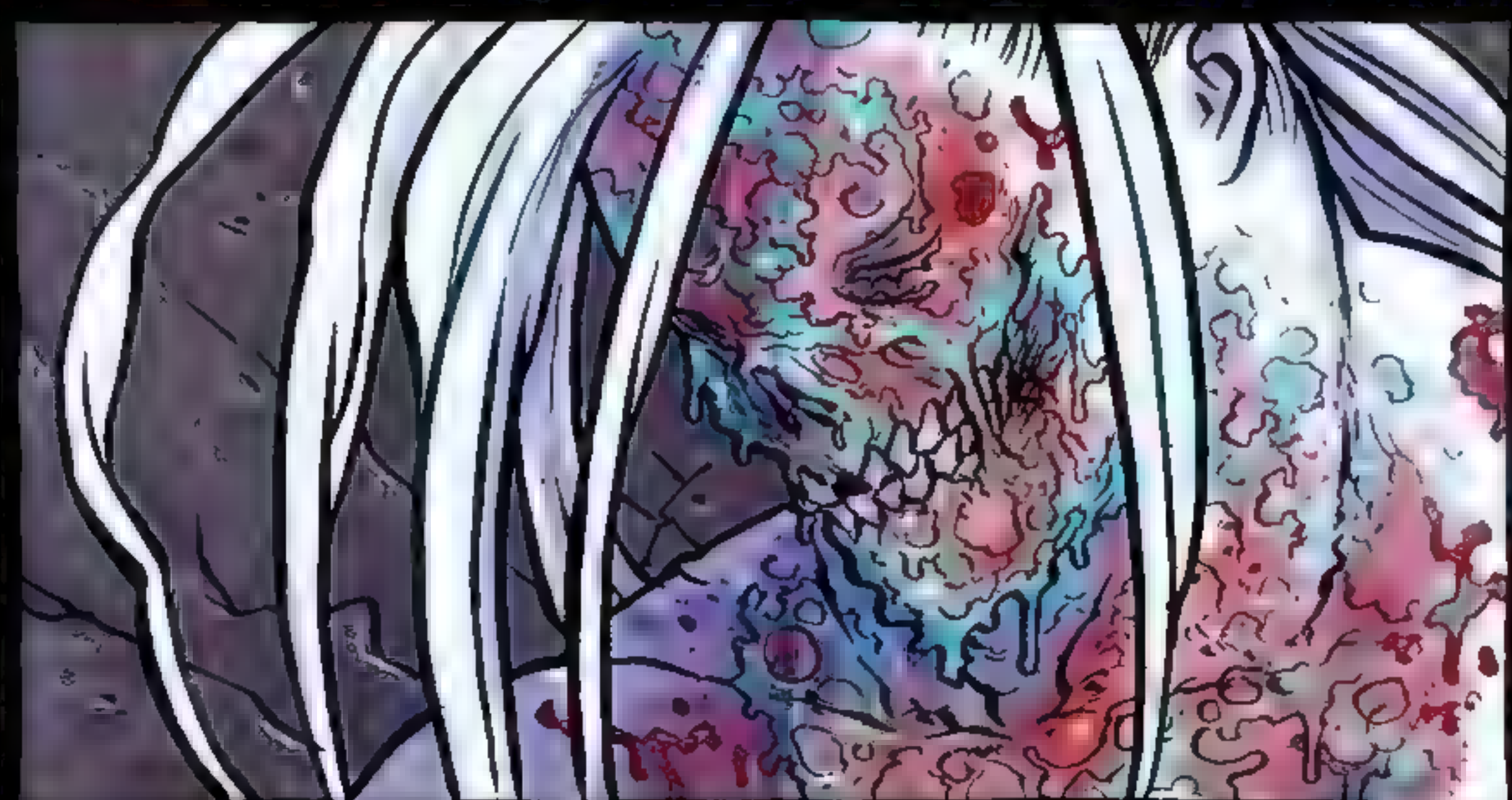
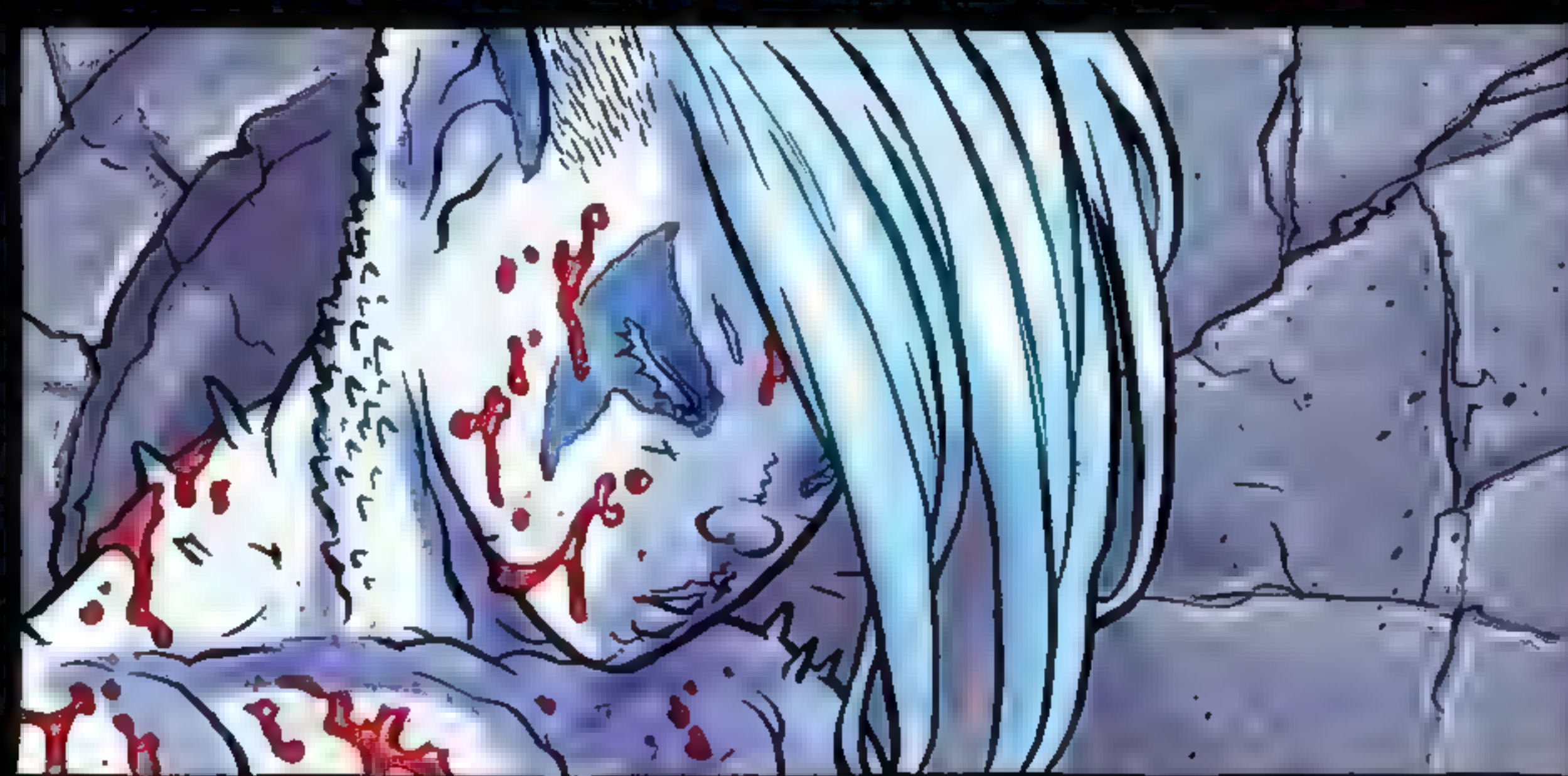
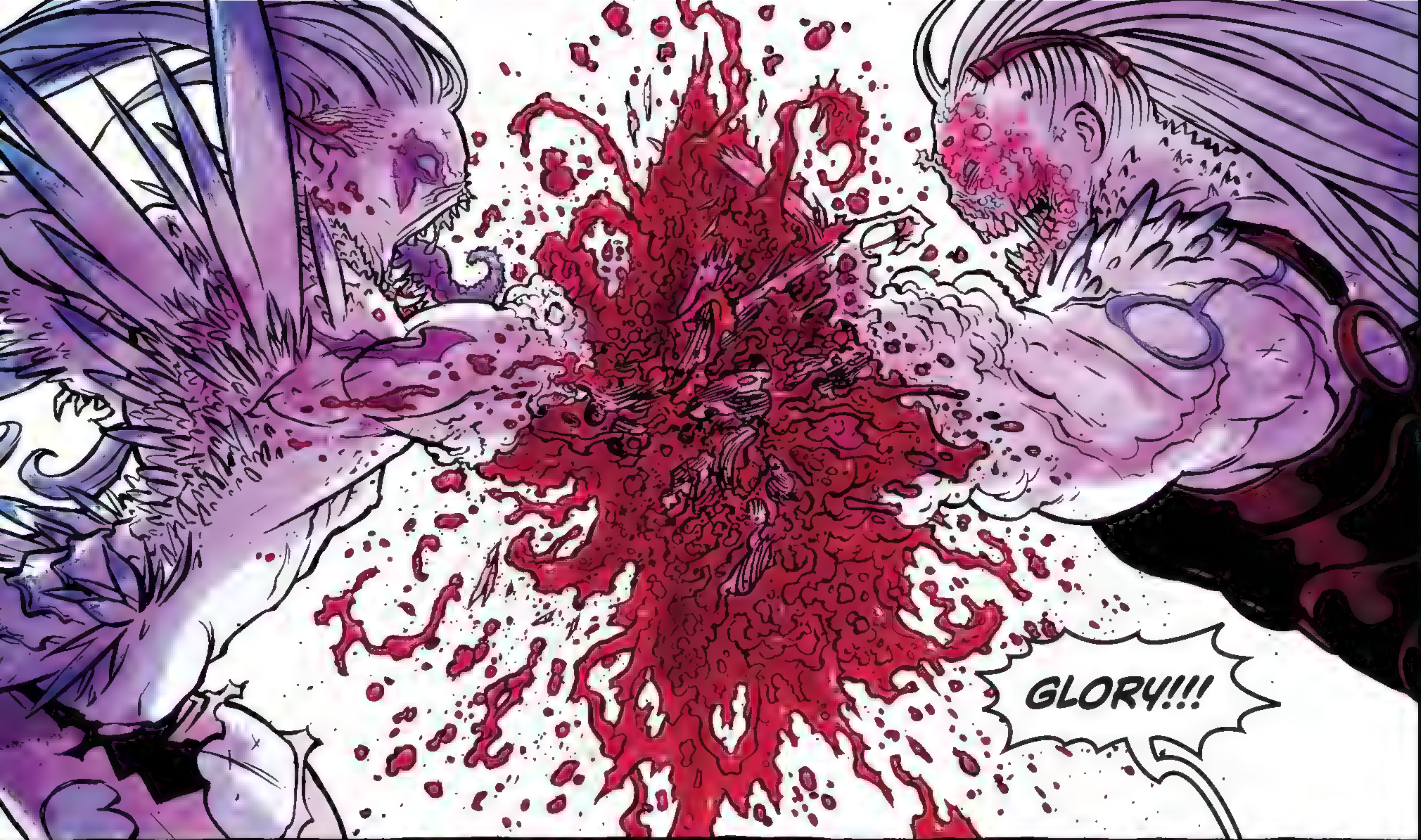
PART TWO: RELENTLESS

GLORY CREATED BY
ROB LIEFELD







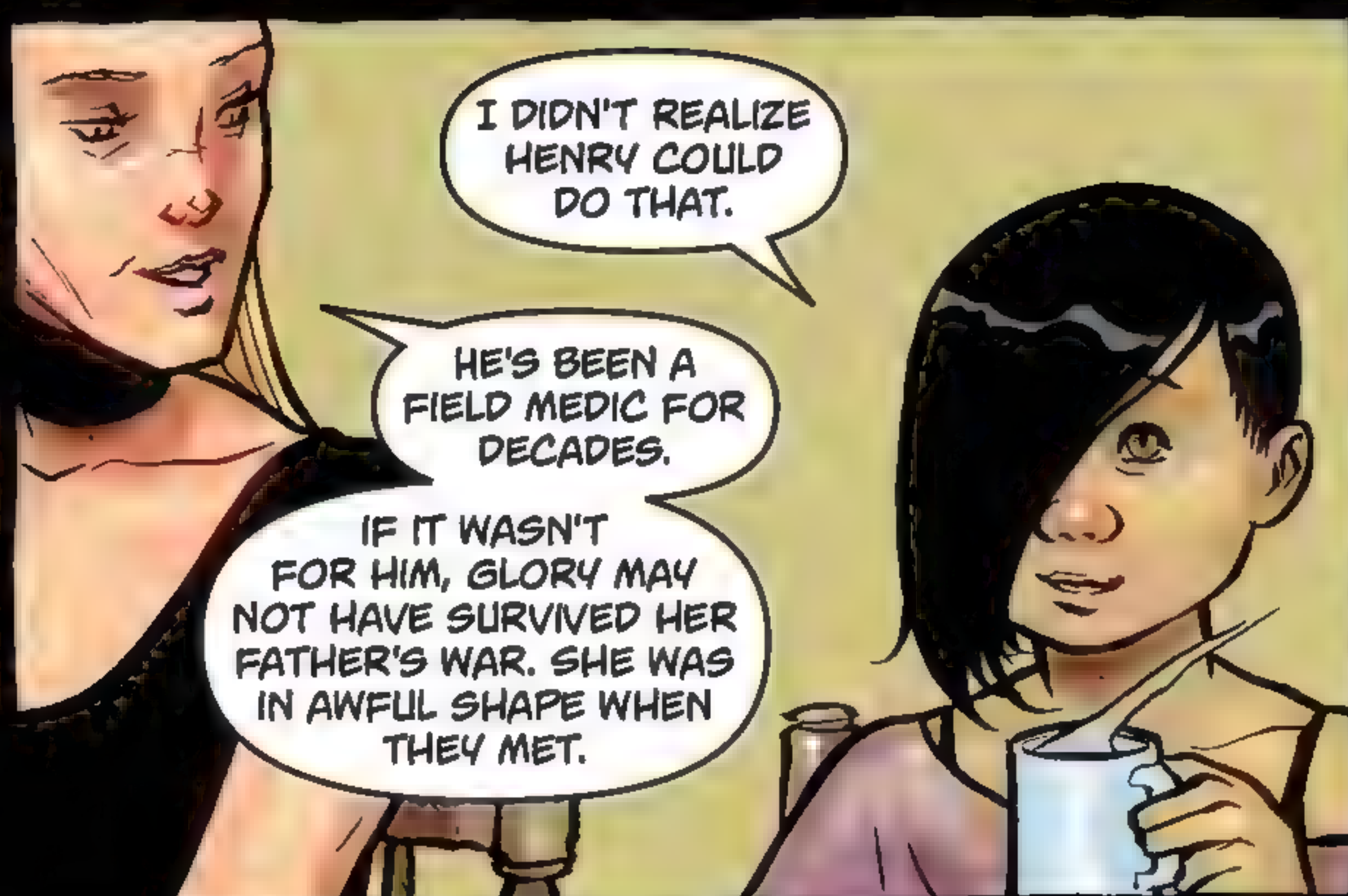




BELIEVE IT
OR NOT, I THOUGHT
THEY WERE PRETTY TAME
THIS TIME AROUND.

GLORY
LOST AN EYE
LAST TIME
THEY MET.

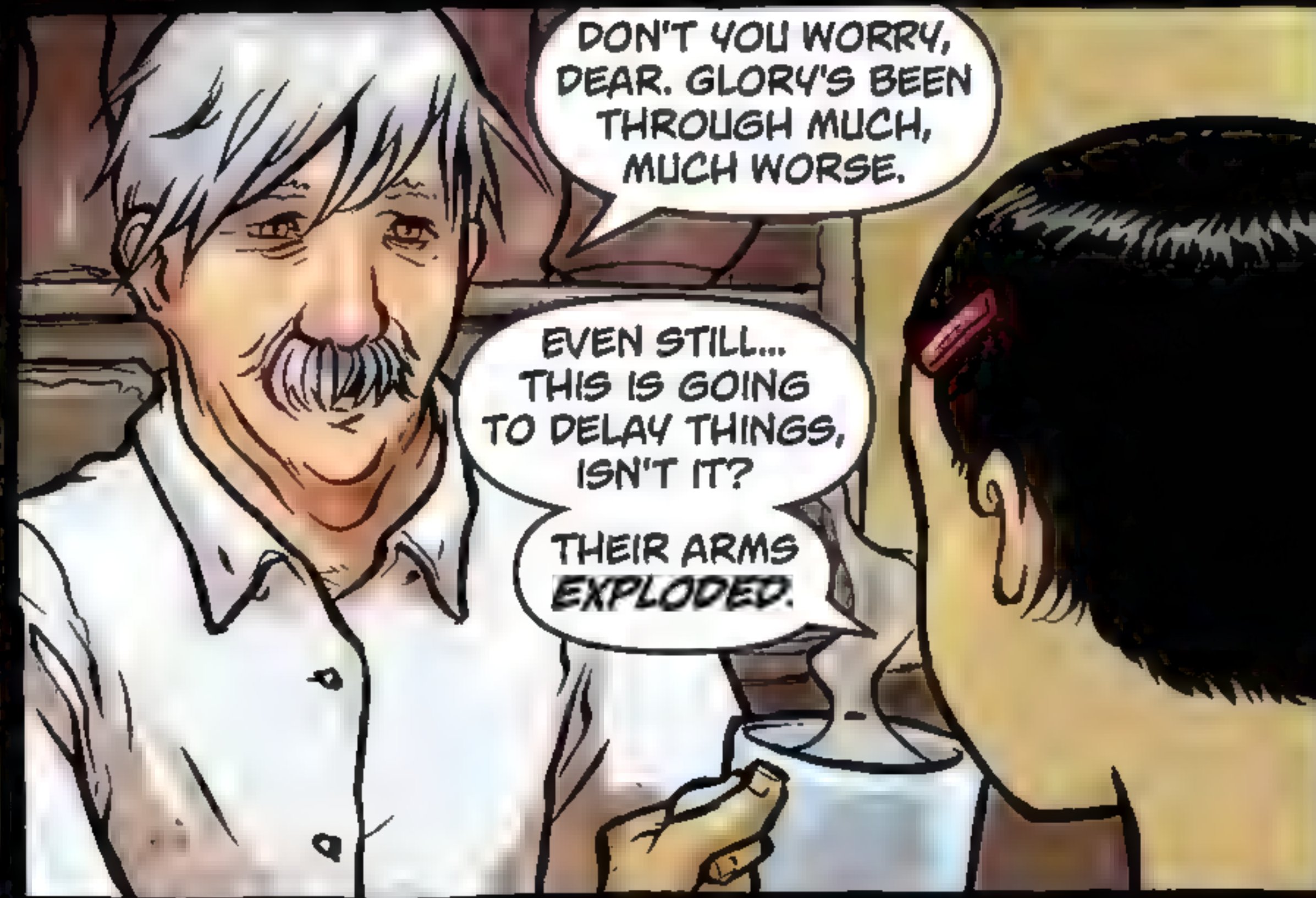
HENRY'S
USED TO SEWING
THEM UP.



I DIDN'T REALIZE
HENRY COULD
DO THAT.

HE'S BEEN A
FIELD MEDIC FOR
DECADES.

IF IT WASN'T
FOR HIM, GLORY MAY
NOT HAVE SURVIVED HER
FATHER'S WAR. SHE WAS
IN AWFUL SHAPE WHEN
THEY MET.



DON'T YOU WORRY,
DEAR. GLORY'S BEEN
THROUGH MUCH,
MUCH WORSE.

EVEN STILL...
THIS IS GOING
TO DELAY THINGS,
ISN'T IT?

THEIR ARMS
EXPLODED.



YEAH, I'D GUESS ABOUT A WEEK.
ON THE PLUS SIDE, I CAN SNEAK
YOU INTO PARIS FOR A LITTLE
R&R. DID JIM TELL YOU ABOUT
THE HOT CHOCOLATE
AT ANGELINA?

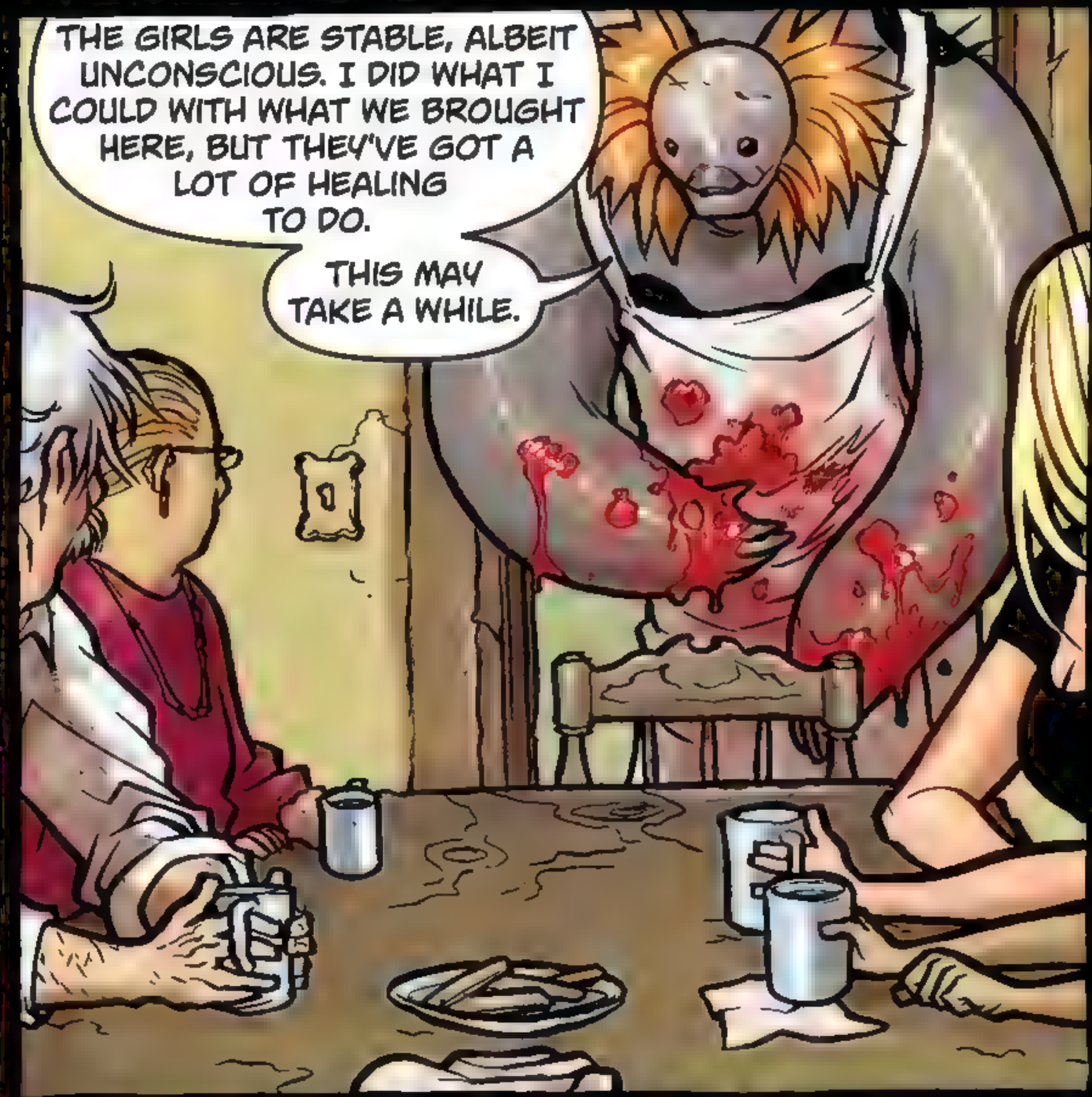
I LOVE HOT
CHOCOLATE!



THEN WE
MUST GO! YOU'LL
LOVE IT!

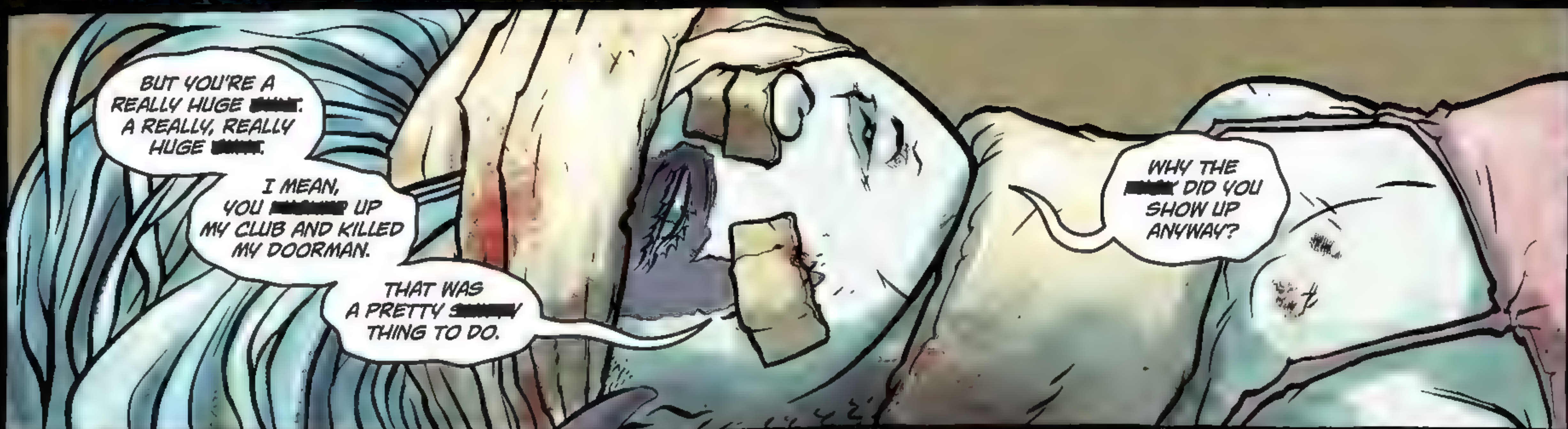
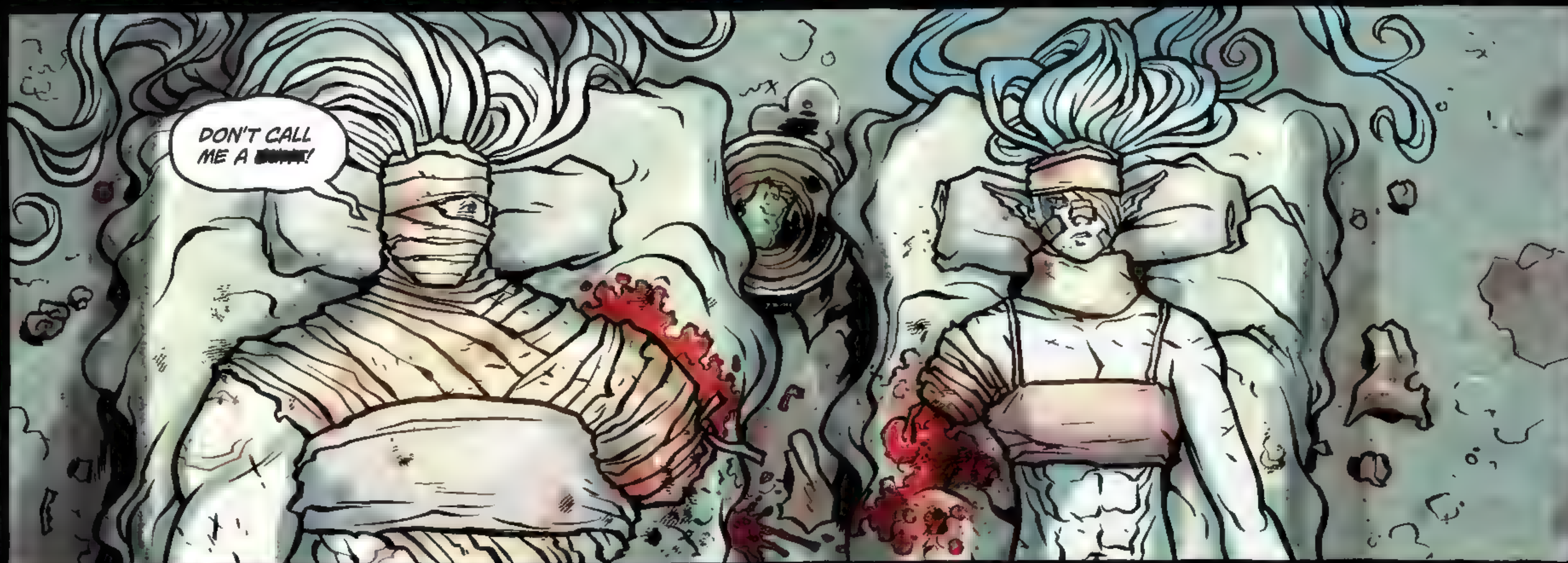
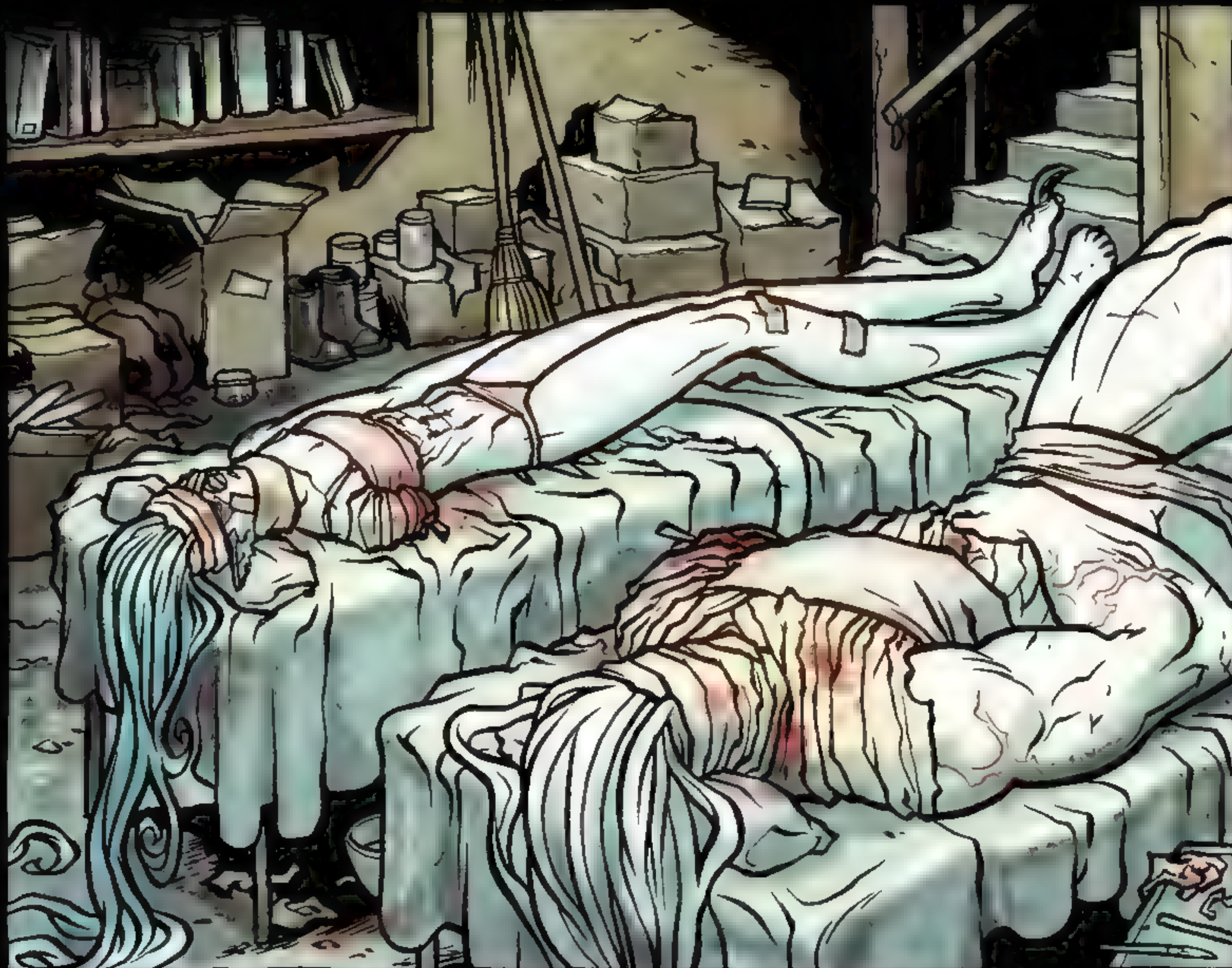
ANGELINA'S RIGHT
NEXT TO THE LOUVRE,
TOO, SO--

UM.
SORRY TO INTERRUPT...



THE GIRLS ARE STABLE, ALBEIT
UNCONSCIOUS. I DID WHAT I
COULD WITH WHAT WE BROUGHT
HERE, BUT THEY'VE GOT A
LOT OF HEALING
TO DO.

THIS MAY
TAKE A WHILE.





IT'S DAD.
AGAIN.
HE'S FINALLY
ATTACKED
EARTH.
WE NEED
TO GO ~~DOWN~~
HIM UP.



HABA...
"GO ~~DOWN~~ HIM UP?"
GLORIANA DEMETER,
I NEVER KNEW
YOU TO CUSS.

YEAH, WELL,
DAD'S BEING A
HUGE ~~DOWN~~.

A REALLY,
REALLY HUGE
~~DOWN~~.



~~DOWN~~, IF I KNEW THIS
WAS ABOUT DAD, WE COULD
HAVE SKIPPED THE USUAL FIGHT.
YOU SHOULD HAVE TOLD ME.

I'M ALWAYS
DOWN TO ~~DOWN~~ UP
THAT ~~DOWN~~.



THAT'S IT?

THAT'S IT.
COUNT ME IN.



BUT
GLORIANA...?

YEAH?

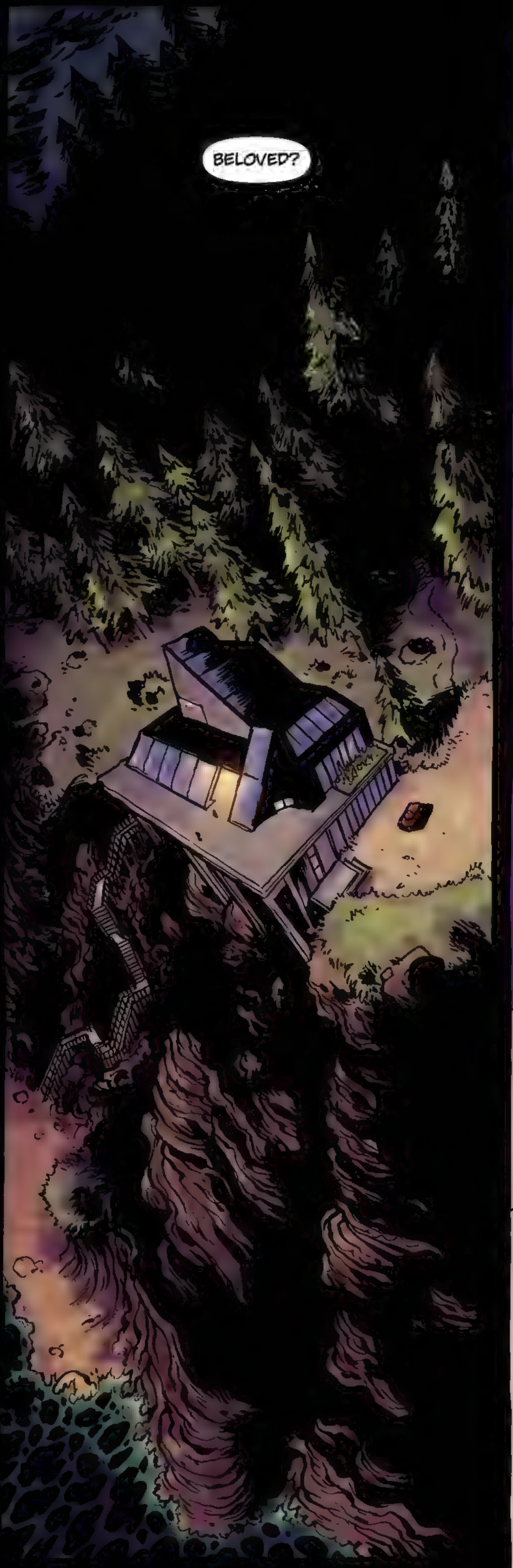


AFTERWARDS...?
I'M GOING TO
KILL YOU.

NO MORE
OF THIS FIGHTING
AROUND
~~DOWN~~.

IN THE
END, I'LL EAT
YOUR HEART.

SOUND
GOOD?



BELOVED?



YOU'VE BEEN
SPENDING AN AWFUL
LOT OF TIME OUT HERE,
STARING OFF INTO
SPACE.

I HAVE AN
AWFUL LOT ON MY
MIND. THIS HELPS
ME THINK.

ARE YOU
WELL?



NO, BUT
WHAT'S TO BE
EXPECTED?

THIS IS
GOING
HORRIBLY.

THE MISSION
ON MONT SAINT
MICHEL--

--WAS A
MISTAKE.

MY JUDGEMENT
WAS... FLAWED.



IT'S ONLY A MATTER
OF TIME BEFORE SHE
FINDS NANAJA,
THEN...

YOU
KNOW.

I KNOW.

I EXPECTED
US TO HAVE THE
BARNES GIRL. IF WE DID,
THINGS WOULD BE VERY
DIFFERENT NOW.

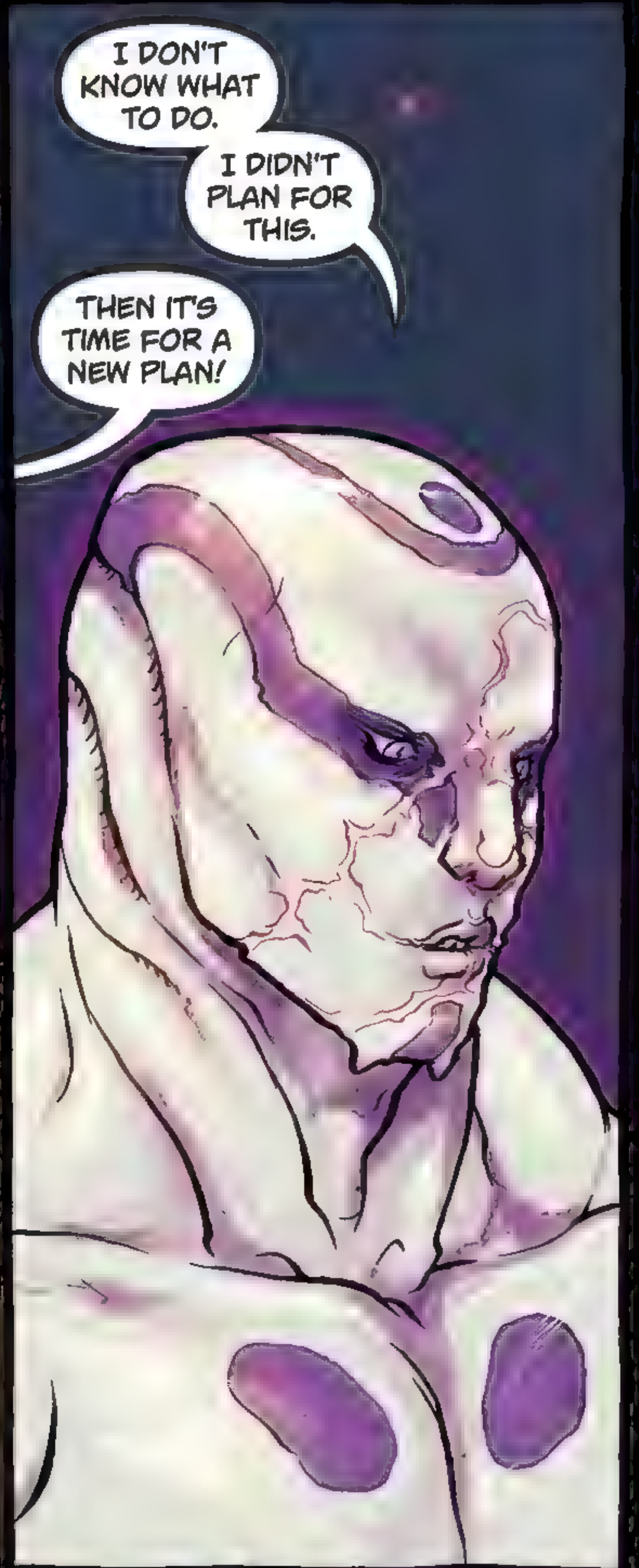


BUT WE
DON'T HAVE
HER.

THINGS
ARE THE WAY
THEY ARE.

MEANWHILE,
WE'RE SITTING.
WAITING.

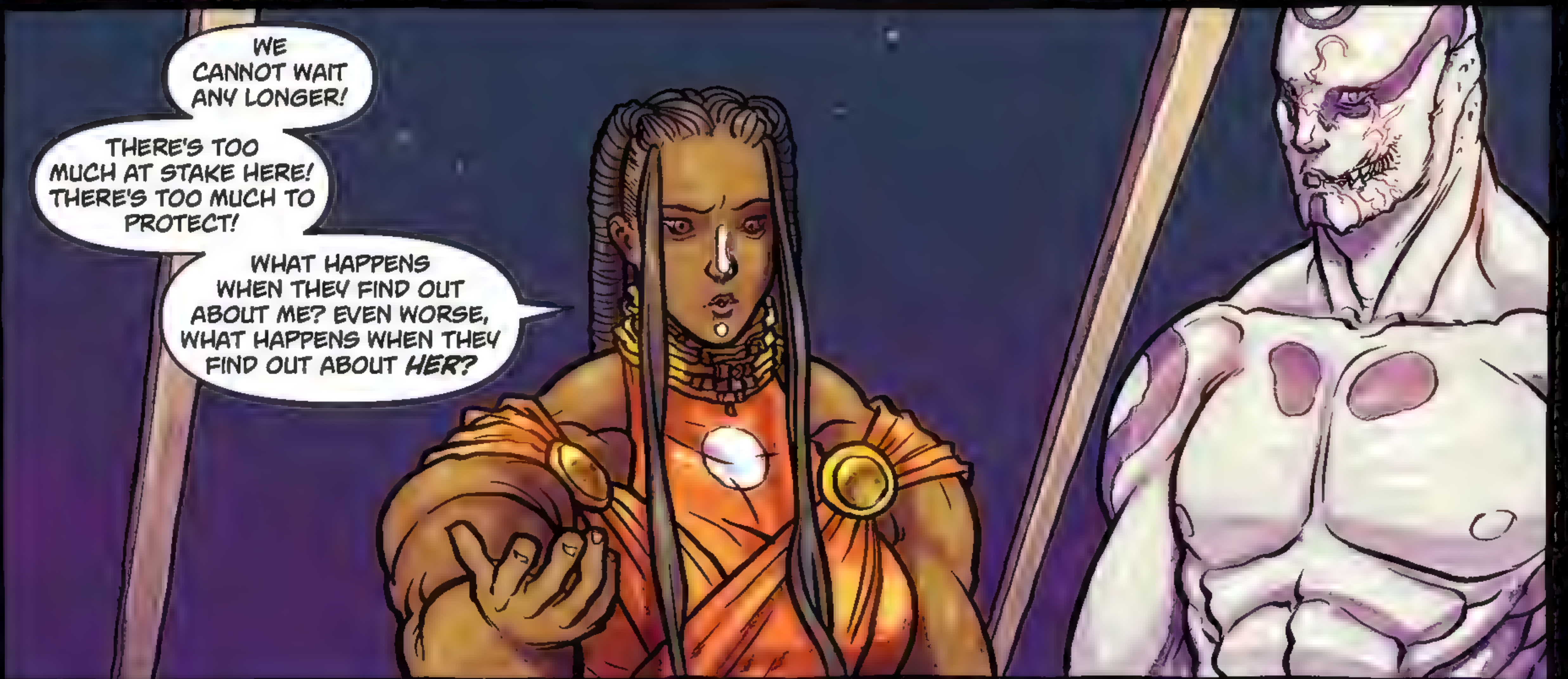
DO YOU
EXPECT WE'LL
DO THIS UNTIL
THEY ARRIVE?



I DON'T
KNOW WHAT
TO DO.

I DIDN'T
PLAN FOR
THIS.

THEN IT'S
TIME FOR A
NEW PLAN!

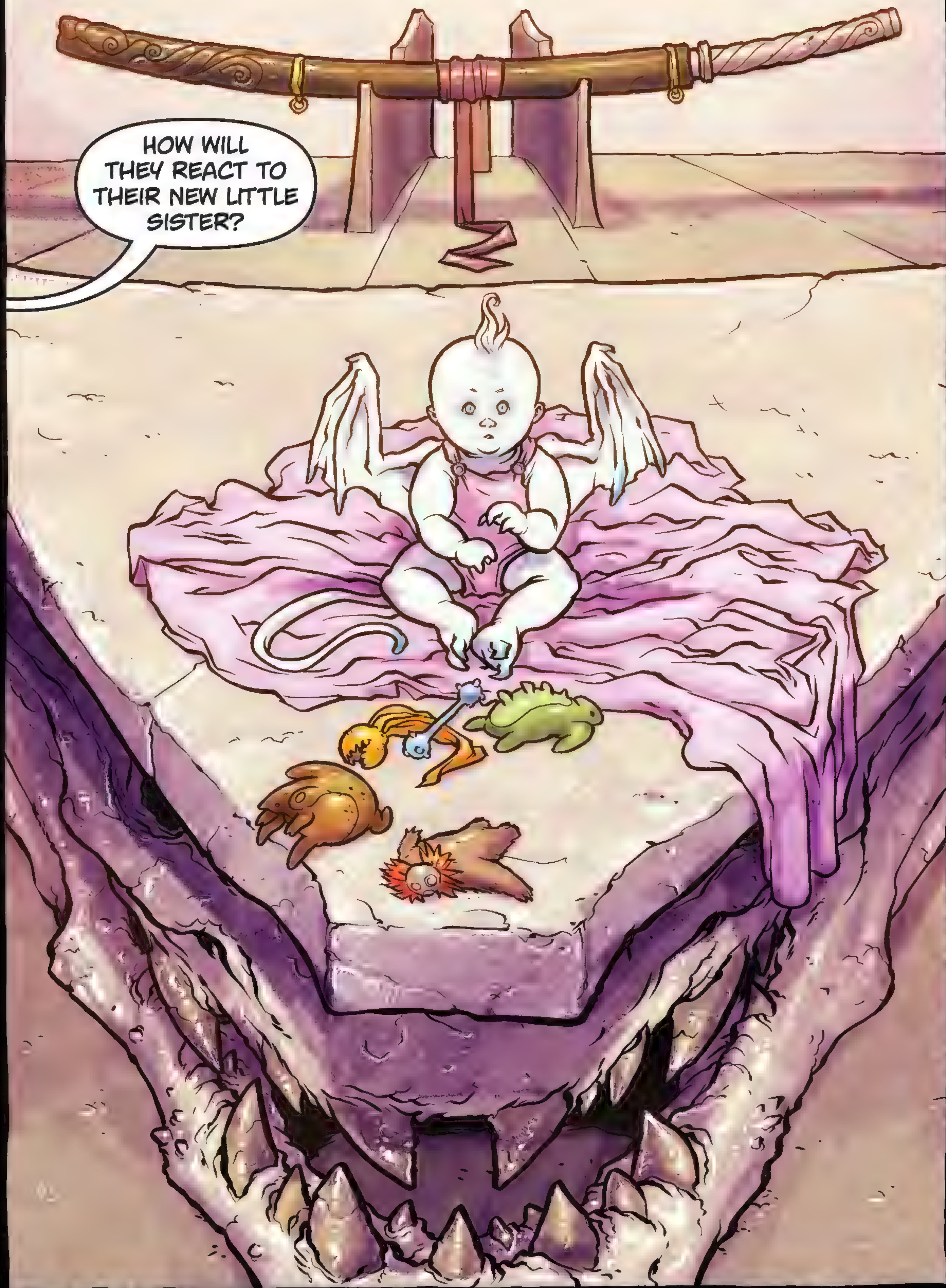


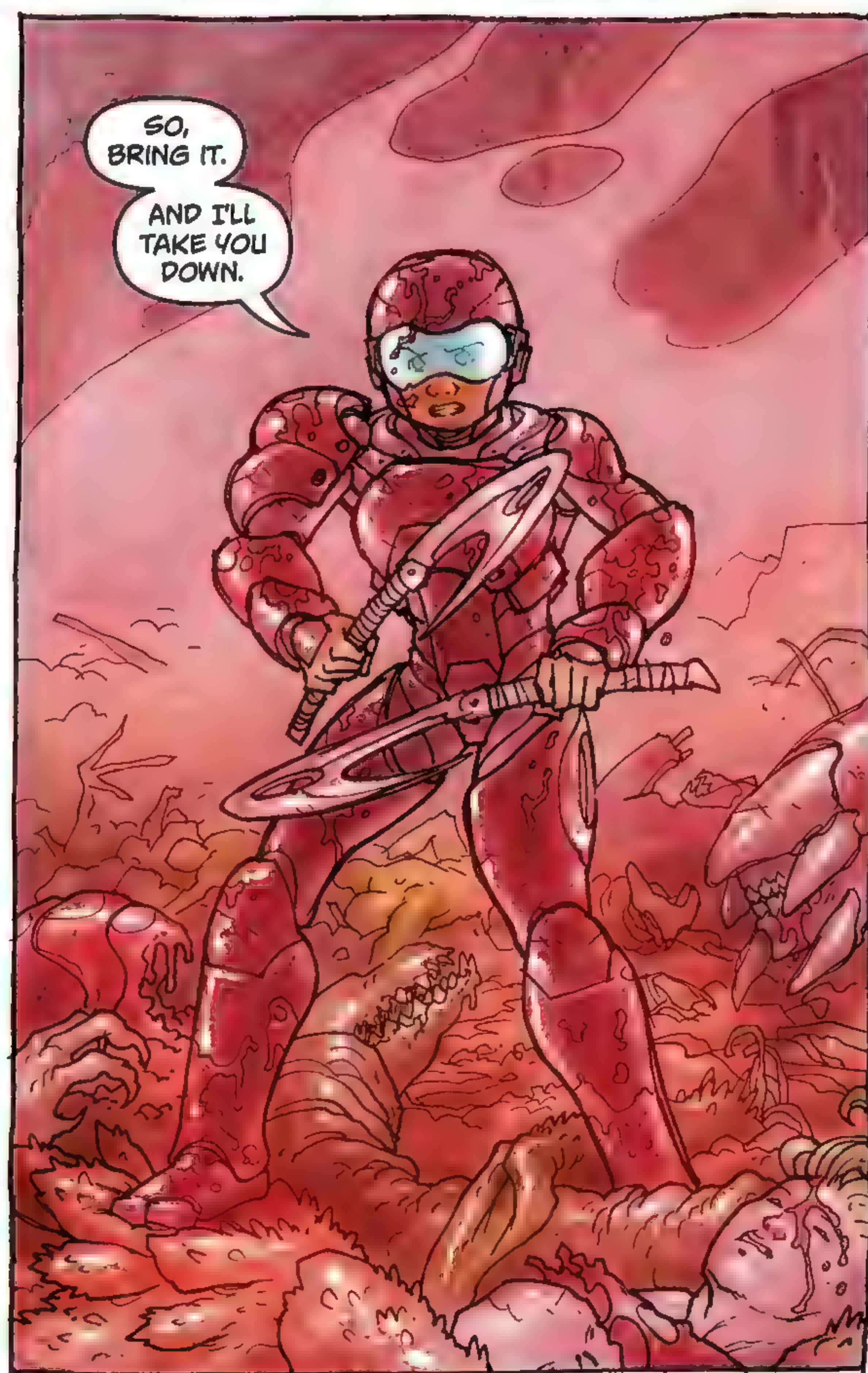
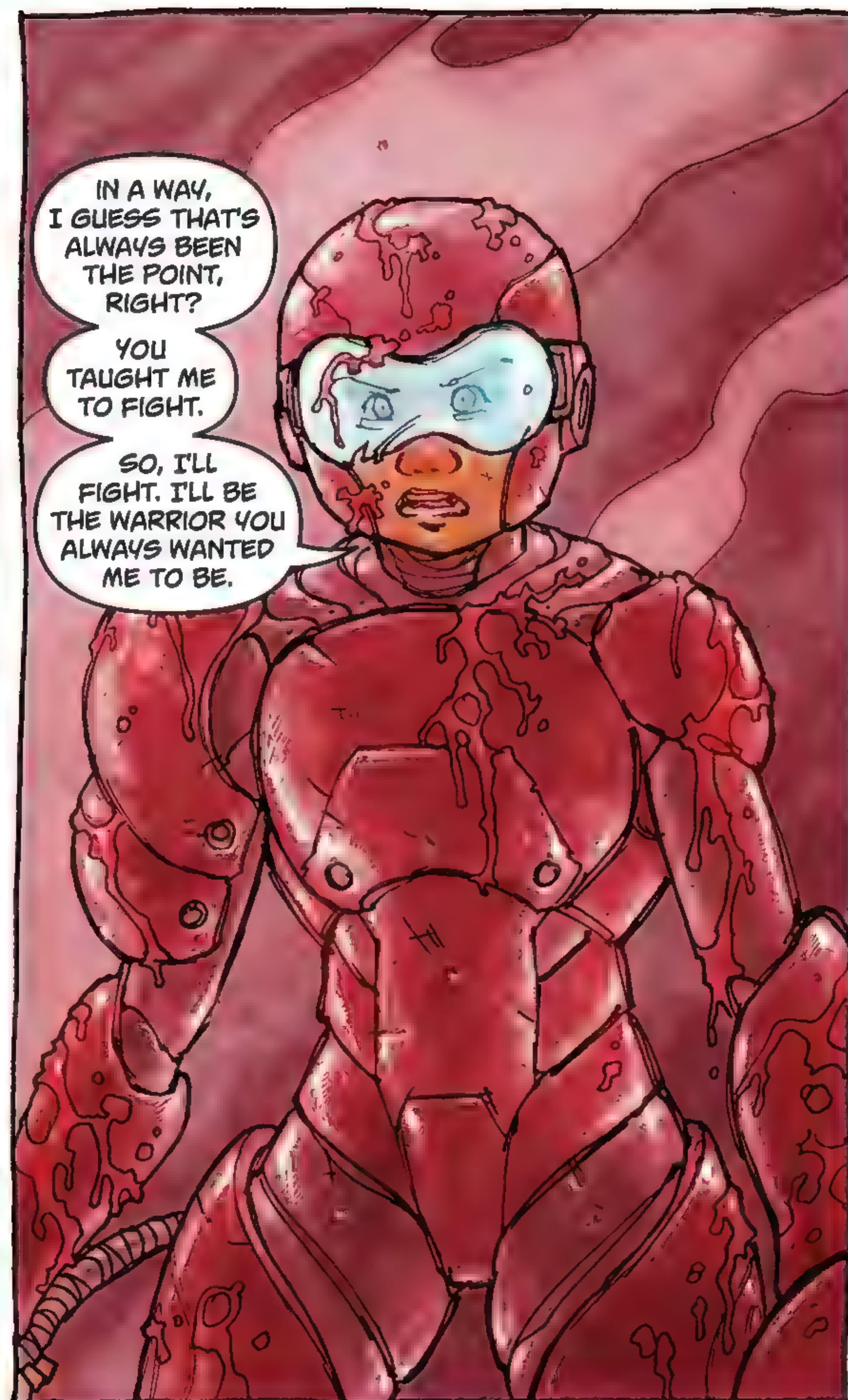
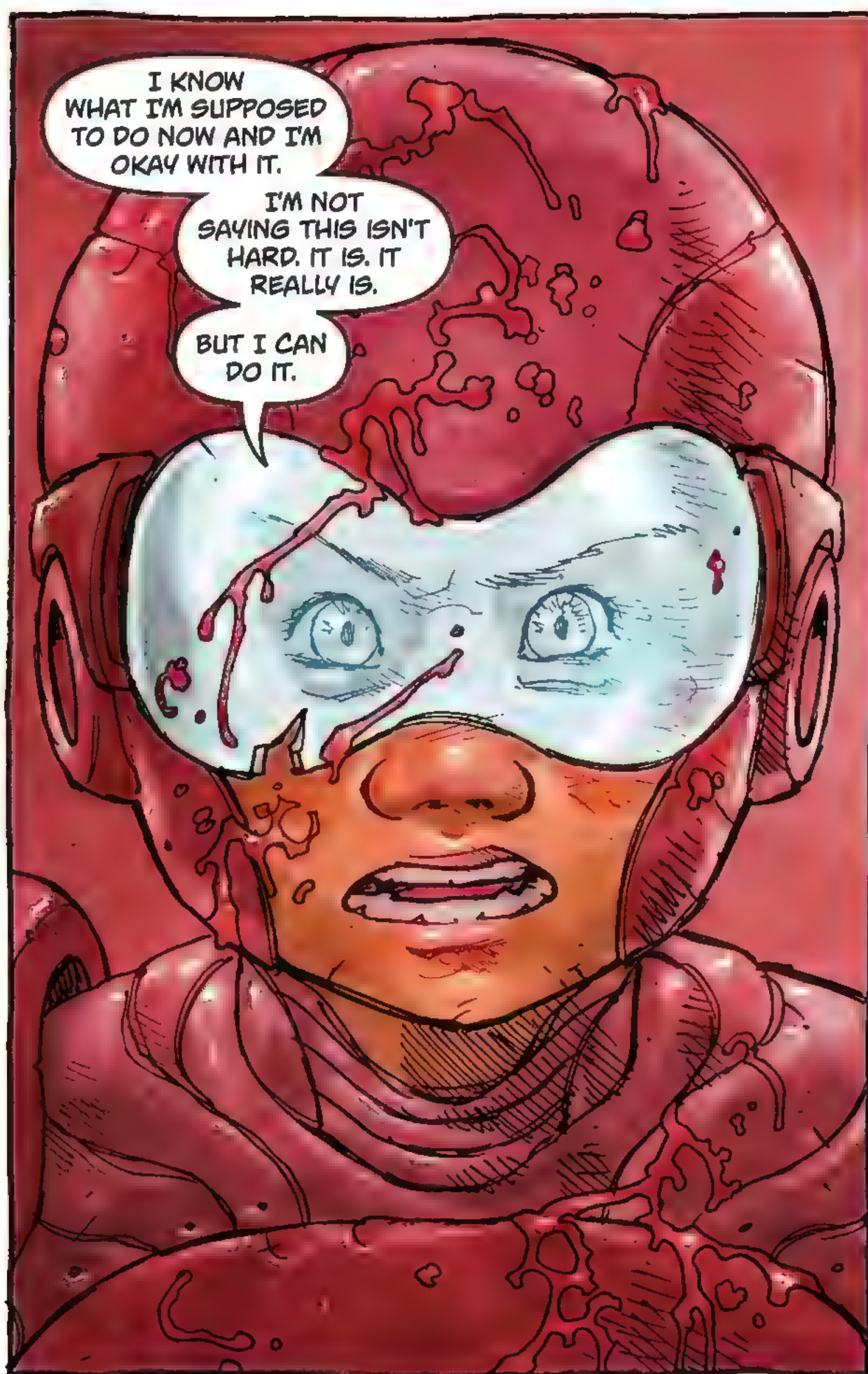
WE
CANNOT WAIT
ANY LONGER!

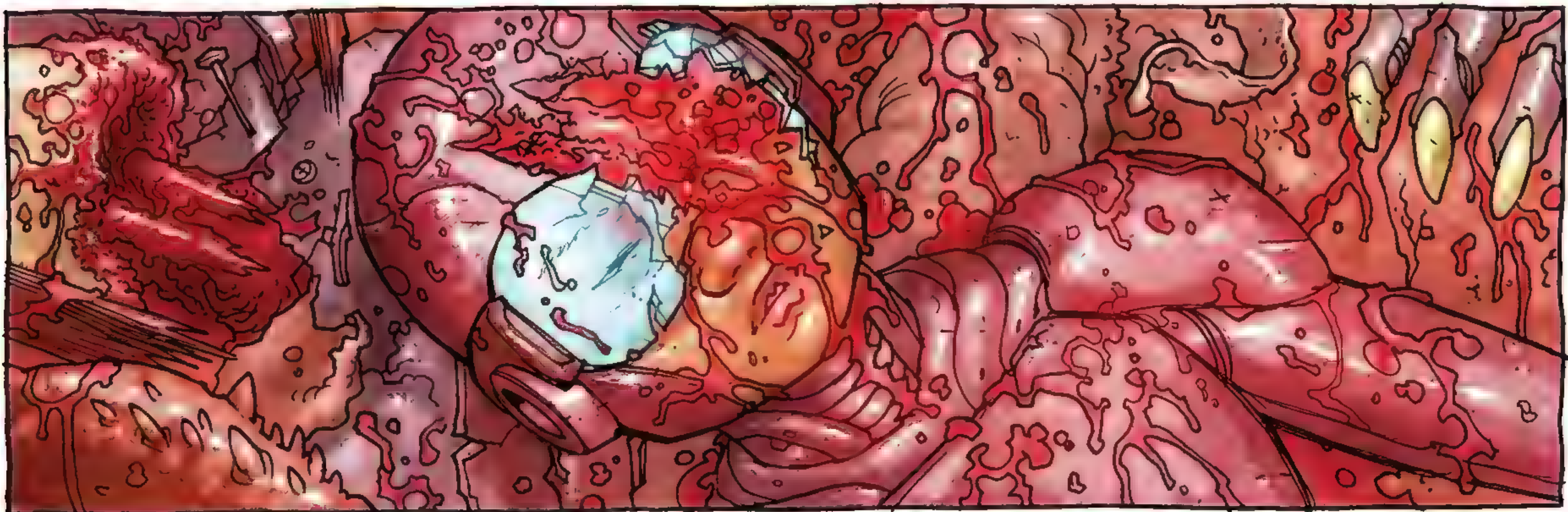
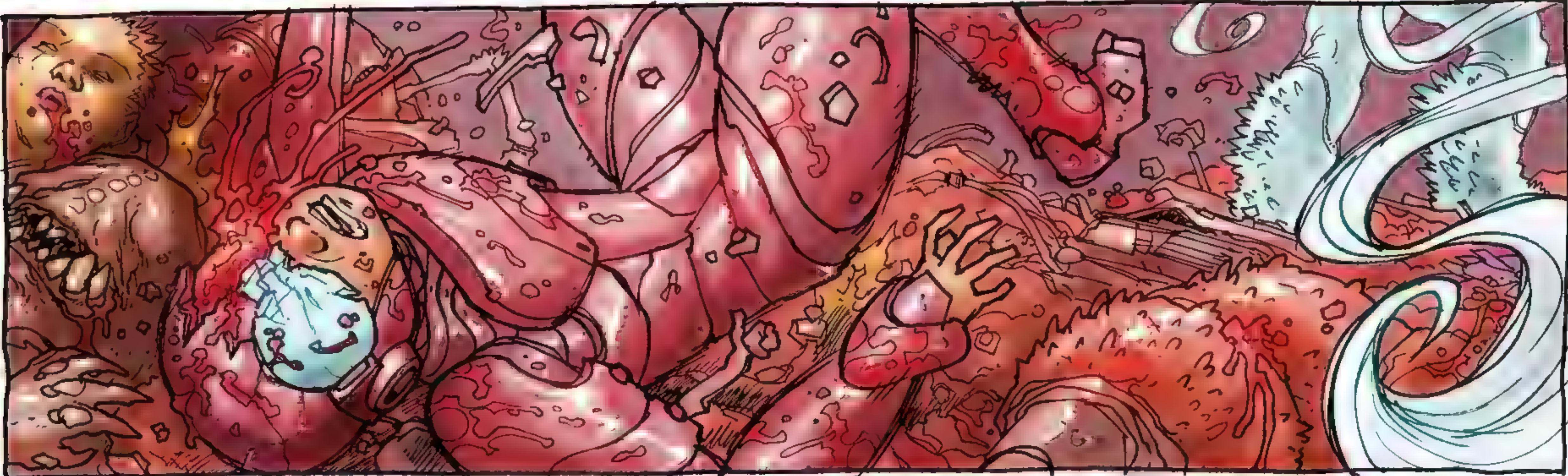
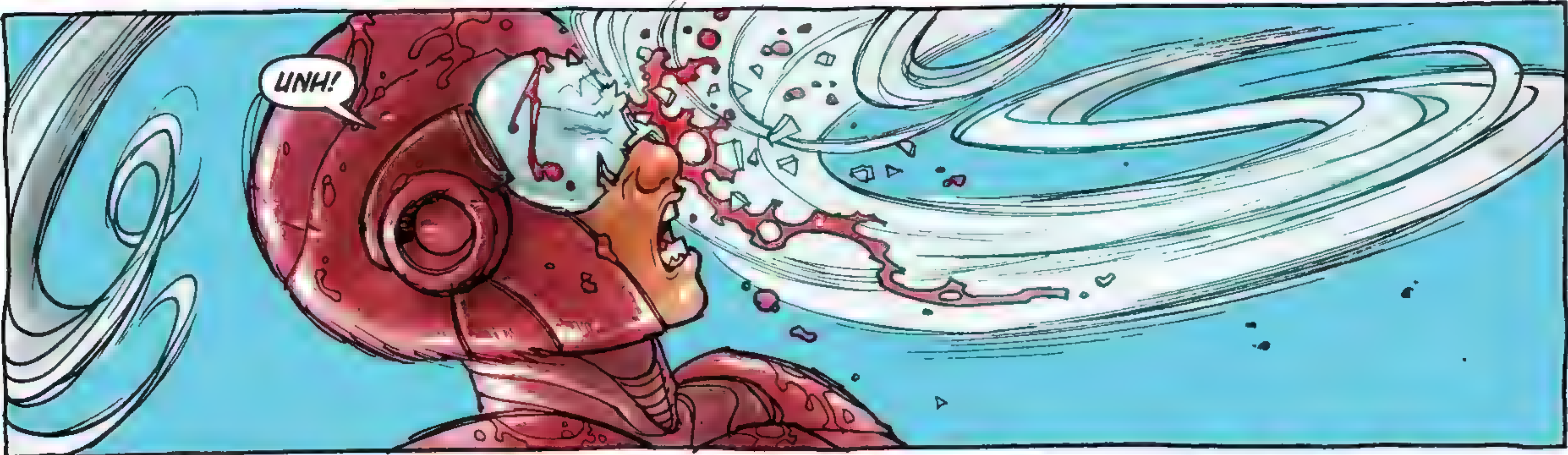
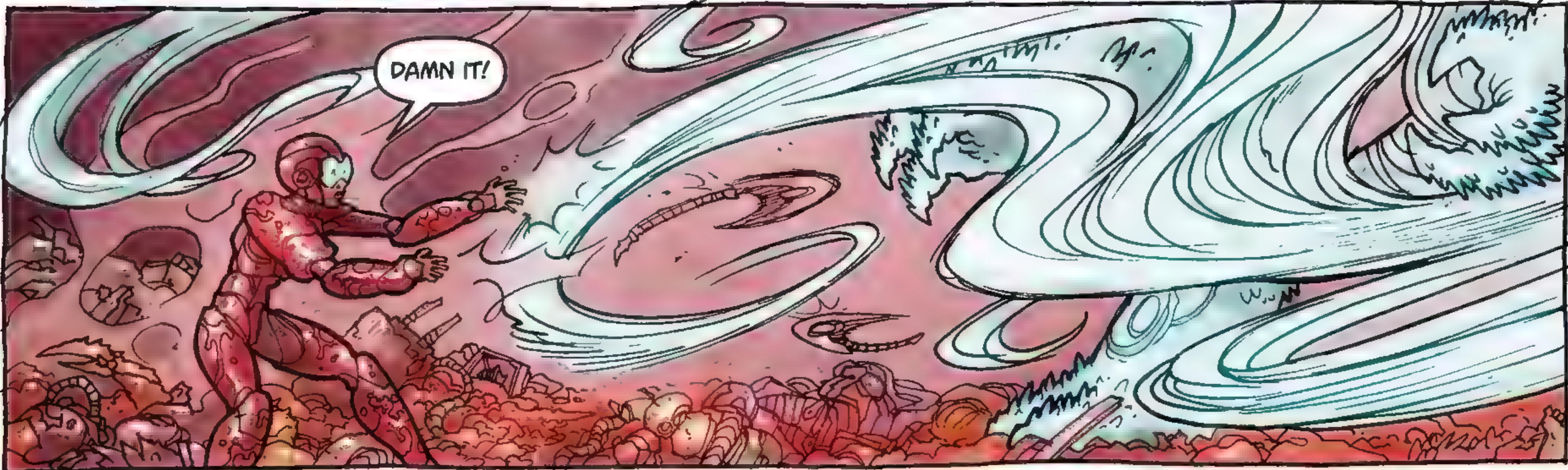
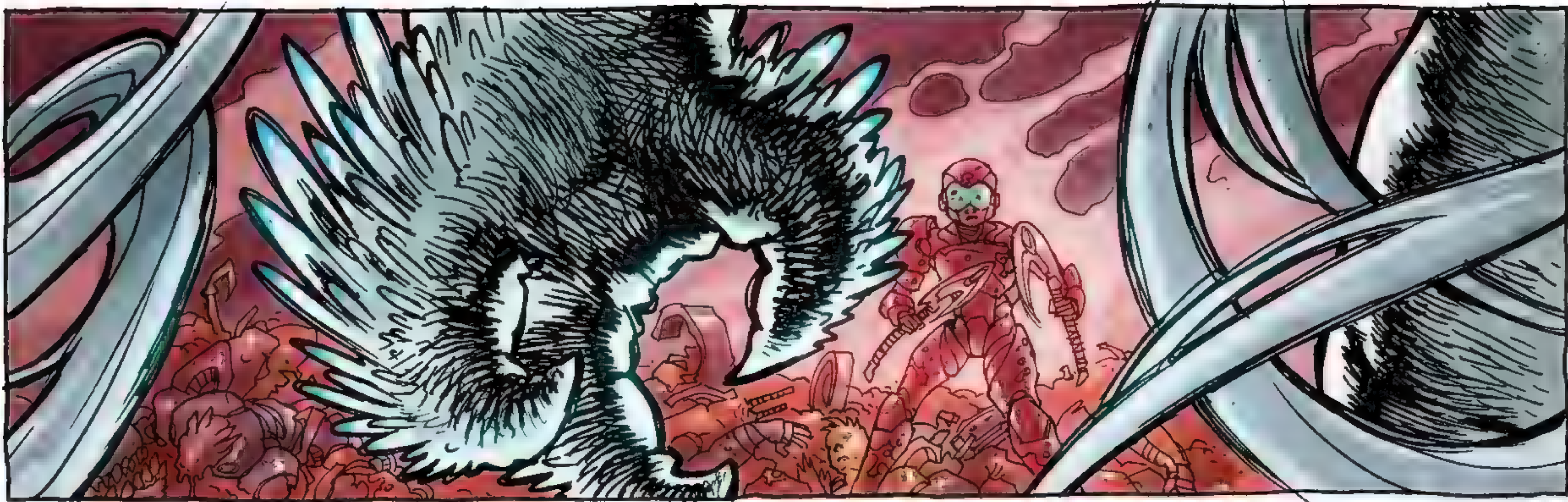
THERE'S TOO
MUCH AT STAKE HERE!
THERE'S TOO MUCH TO
PROTECT!

WHAT HAPPENS
WHEN THEY FIND OUT
ABOUT ME? EVEN WORSE,
WHAT HAPPENS WHEN THEY
FIND OUT ABOUT HER?

HOW WILL
THEY REACT TO
THEIR NEW LITTLE
SISTER?







RILEY AWAKENS. AGAIN.

SLEEP
WELL?

NOT
EXACTLY.

I'VE STARTED
DREAMING ABOUT
THE FUTURE AGAIN.
THE NEAR FUTURE
THIS TIME.

IT'S NOT
GOOD.

I'M SORRY TO
HEAR IT. MAYBE A GRILLED
CHEESE WOULD IMPROVE
YOUR MOOD?

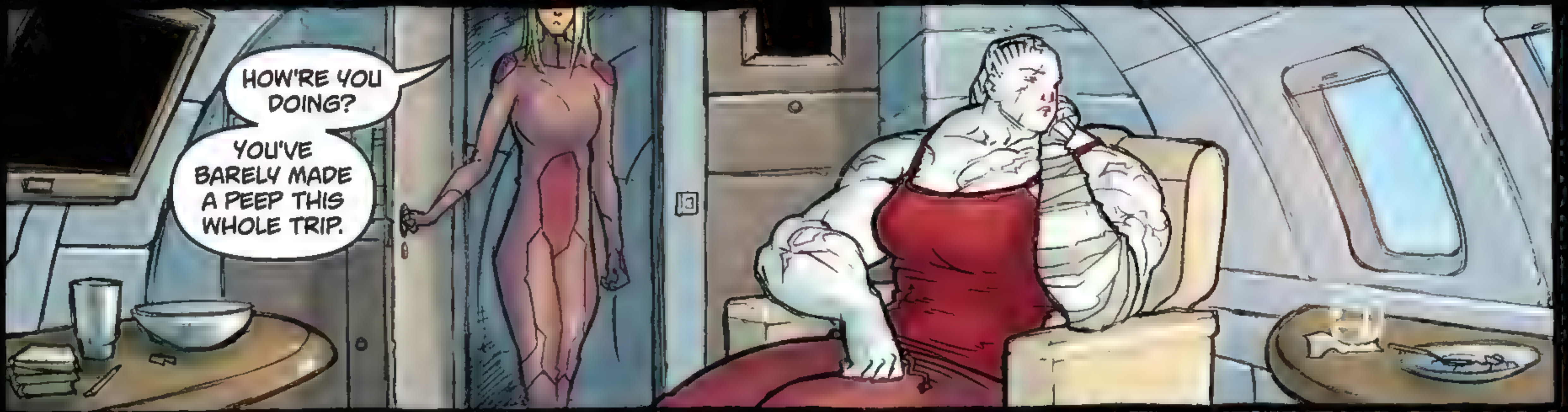
I FOUND THE
MOST MARVELOUS
SANDWICH PRESS
ON BOARD.

UM, SURE.
THANKS.

THANK GOD YOU'RE
FINALLY SHARING THOSE
SANDWICHES. I SWEAR YOU
MUST'VE SHOVED DOWN
A LOAF'S WORTH
SO FAR.

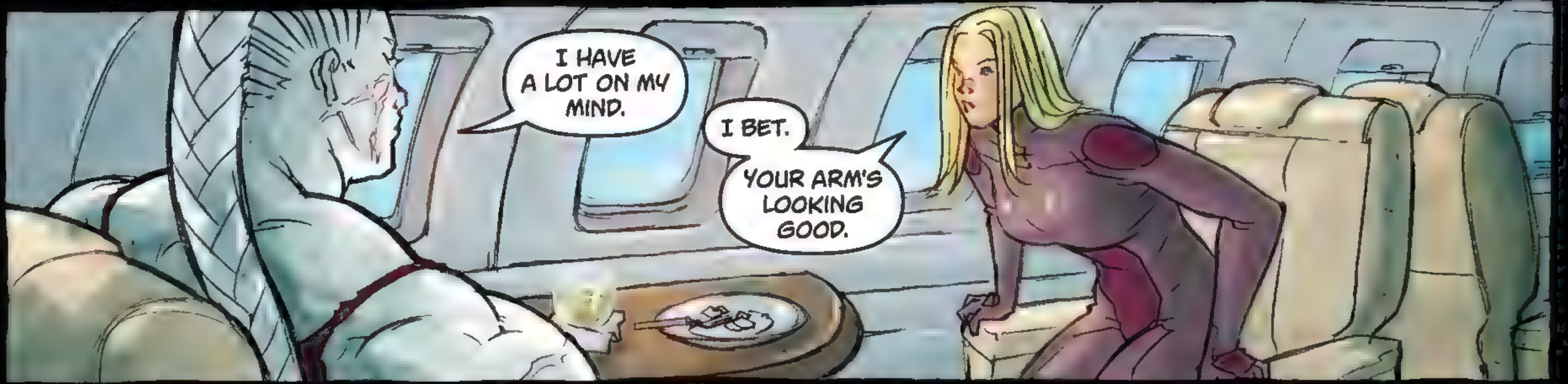
THE LAST
THING WE NEED
IS YOU FALLING IN
BATTLE WITH A
STOMACH
ACHE.

HEY,
BE NICE!
THEY'RE
DELICIOUS!



HOW'RE YOU DOING?

YOU'VE BARELY MADE A PEEP THIS WHOLE TRIP.



I HAVE A LOT ON MY MIND.

I BET.

YOUR ARM'S LOOKING GOOD.



I'M LUCKY HENRY COULD OPERATE SO QUICKLY.

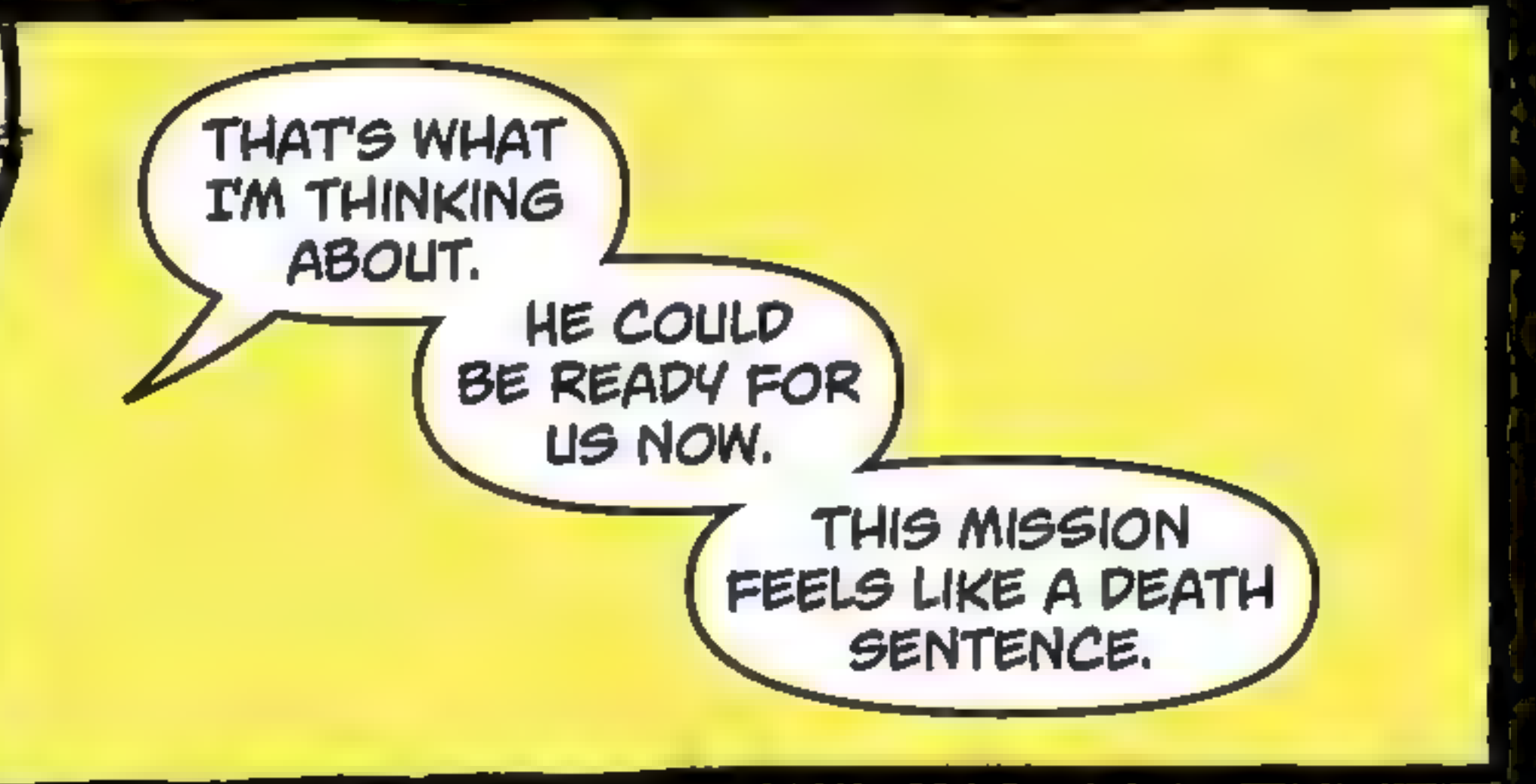
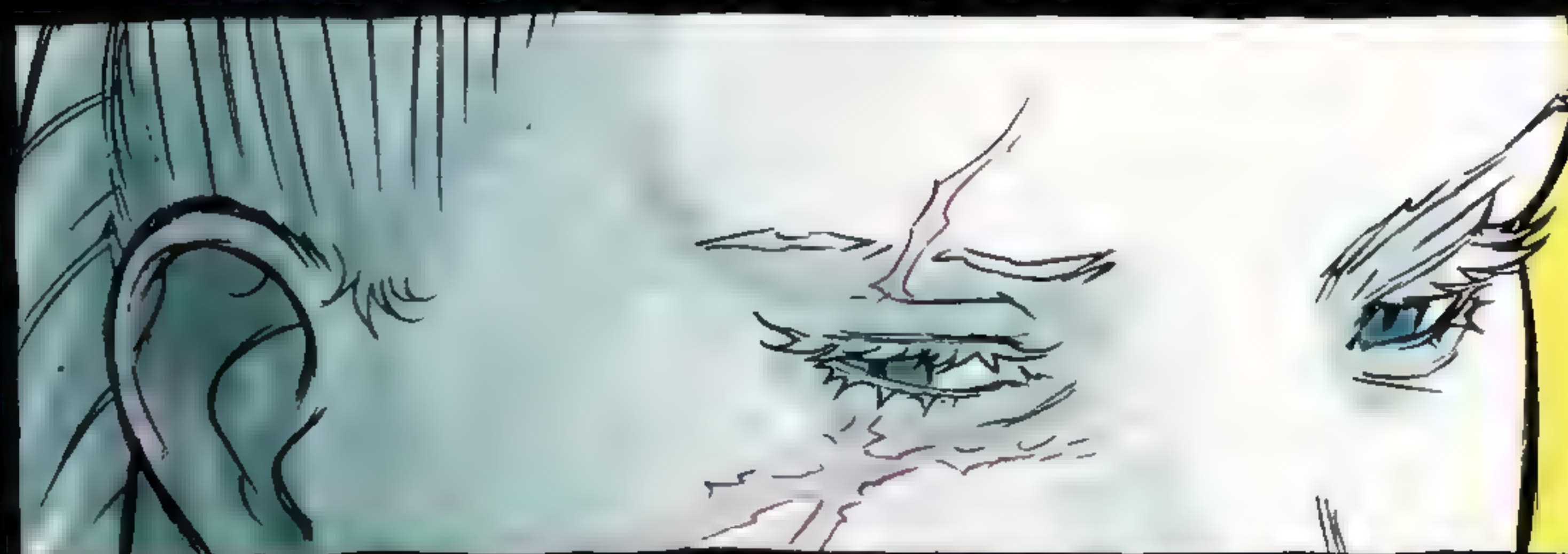
IT COULD'VE BEEN A LOT WORSE.



YEAH, NO KIDDING. YOU AND YOUR SISTER SURE HAVE AN ODD WAY OF RECONNECTING.

MAYBE YOU GUYS SHOULD SKIP THE WHOLE NEARLY KILLING EACH OTHER BIT NEXT TIME?

WE HAD TO WAIT WEEKS FOR YOU TWO TO HEAL UP. WHO KNOWS WHAT YOUR FATHER'S BEEN UP TO IN THE MEANTIME?



THAT'S WHAT I'M THINKING ABOUT.

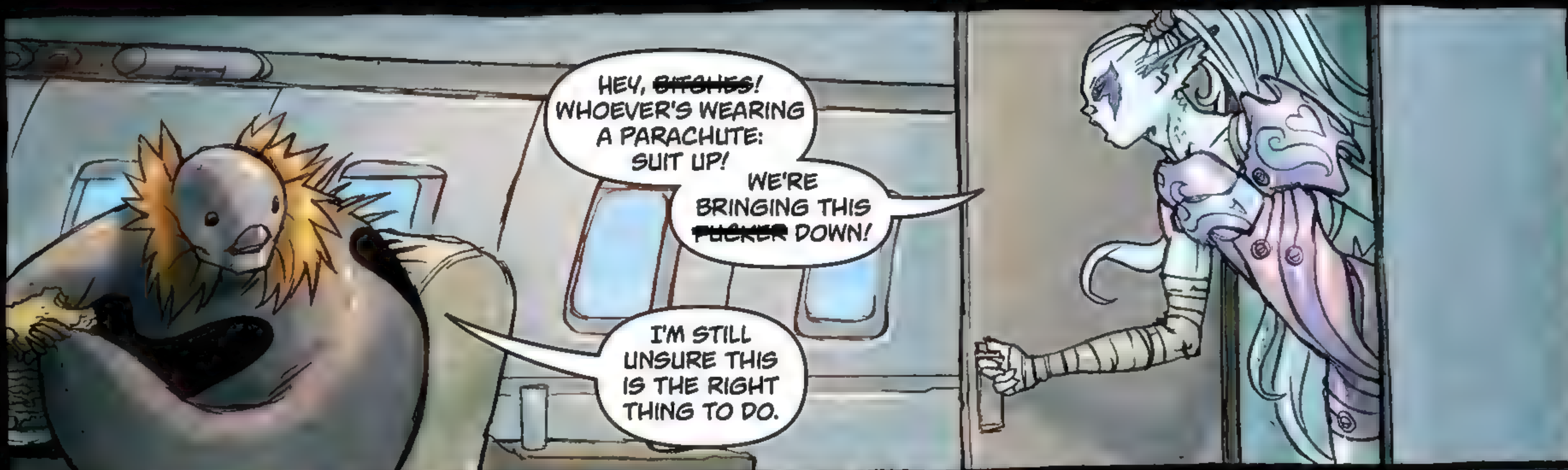
HE COULD BE READY FOR US NOW.

THIS MISSION FEELS LIKE A DEATH SENTENCE.



WELL, YEAH...

...BUT DON'T THEY ALL?



HEY, BITCHES!
WHOEVER'S WEARING
A PARACHUTE:
SUIT UP!

WE'RE
BRINGING THIS
~~FUCKER~~ DOWN!

I'M STILL
UNSURE THIS
IS THE RIGHT
THING TO DO.



WHO ASKED
YOU, YOU FAT
~~FUCK~~? MY PLANE,
MY RULES!



FAIR ENOUGH,
BUT IT SEEMS
LIKE A WASTE OF
PLANE.

I STILL DON'T
GET WHY WE CAN'T
JUST LAND IT
SOMEWHERE.

YOU KIDDING?
I'M RICH AS ~~FUCK~~.
THIS ISN'T THE FIRST
PRIVATE JET I'VE
BLOWN UP. WON'T BE
THE LAST.



NOW ARE Y'ALL
GONNA ~~BITCH~~ AT ME
ABOUT THIS OR ARE
YOU GONNA STRAP
IN AND JUMP THE
HELL OUT?

I'D LIKE TO
"STRAP IN."



YEAH,
THAT'S WHAT I
THOUGHT!

LET'S ~~FUCK~~
THESE
~~COCKROACHES~~
UP!



GERONI-
-MO,
!

YOU KNOW,
I HAVE TO
ADMIT...



...THIS IS
PRETTY FREAKIN'
AWESOME.



ARE YOU
SERIOUS,
HENRY?!

DID YOU
REALLY GRAB
THE SANDWICH
PRESS?!

IT'S A GOOD
SANDWICH
PRESS!





GLORIANA,
NANAJA.

I FIGURED
THE EXPLOSION
WAS YOU.

HOWEVER,
I MUST APOLOGIZE.
I DON'T BELIEVE I
HAVE ENOUGH EGGS
FOR EVERYONE.

WOULD YOU
SETTLE FOR SOME
WAFFLES?



YEAH
I'LL HAVE SOME
WAFFLES.

YOU HAVE
TO BE KIDDING
ME.

I ASSURE
YOU I'M QUITE
SERIOUS.

WE HAVE AN
ABUNDANCE OF
WAFFLE MIX.



THAT'S NOT
WHAT I MEANT
AND YOU
KNOW IT!

YOU THINK
WE FLEW IN FOR
BREAKFAST?!

NOT AT ALL,
GLORIANA. I
ASSUME YOU'RE
HERE TO
KILL ME.



THAT'S
THE SPIRIT,
NANAJA.

I MAY HAVE A
FEW SAUSAGES AS
WELL. DO YOU THINK
YOUR FRIENDS WOULD
LIKE SOME?

AW, ~~THOSE~~
THOSE GUYS.
SERVE
'EM UP!

HOWEVER,
I THINK YOU'LL BE
SURPRISED AT THE
PRESENT SITUATION
HERE. I'M NOT IN
THE POSITION
TO FIGHT.

LISTEN, IF
WAFFLES ARE BEING
SERVED, I'M EATING
SOME WAFFLES! SO,
YOU BOTH CAN SHUT
THE ~~SHIT~~ UP UNTIL
I'VE HAD MY FILL!



SIGH:
OKAY.

I GUESS
WE'RE REALLY
DOING THIS.

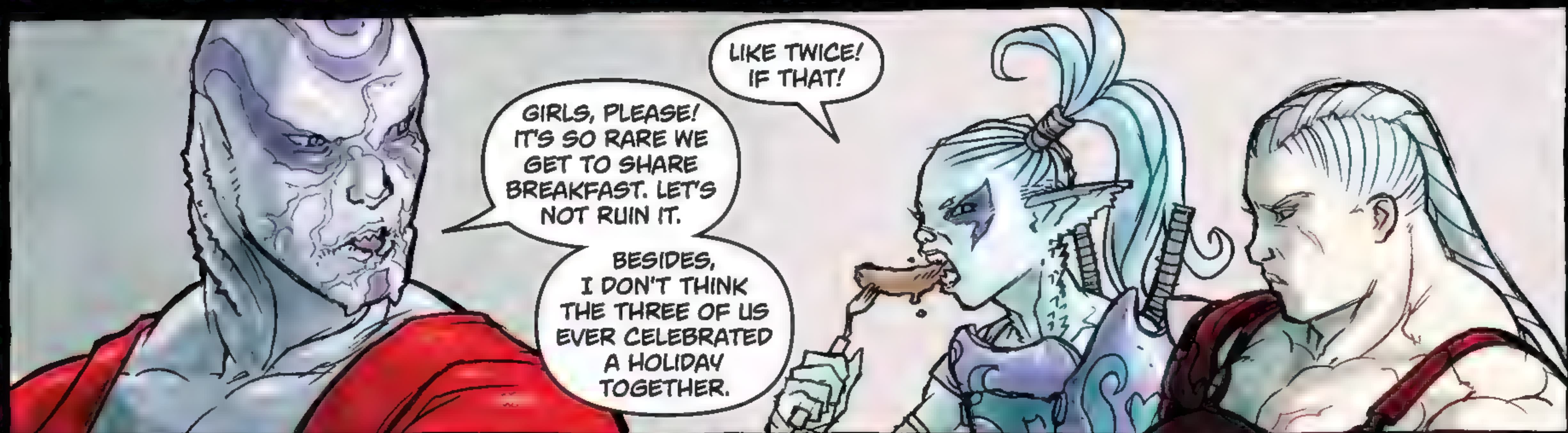
I'LL TAKE A
WAFFLE.



I'M PLEASED.
I HAVEN'T COOKED
FOR YOU TWO
IN AGES.

PROBABLY
BECAUSE ~~WE~~
HERE RAN OFF
TO EARTH.

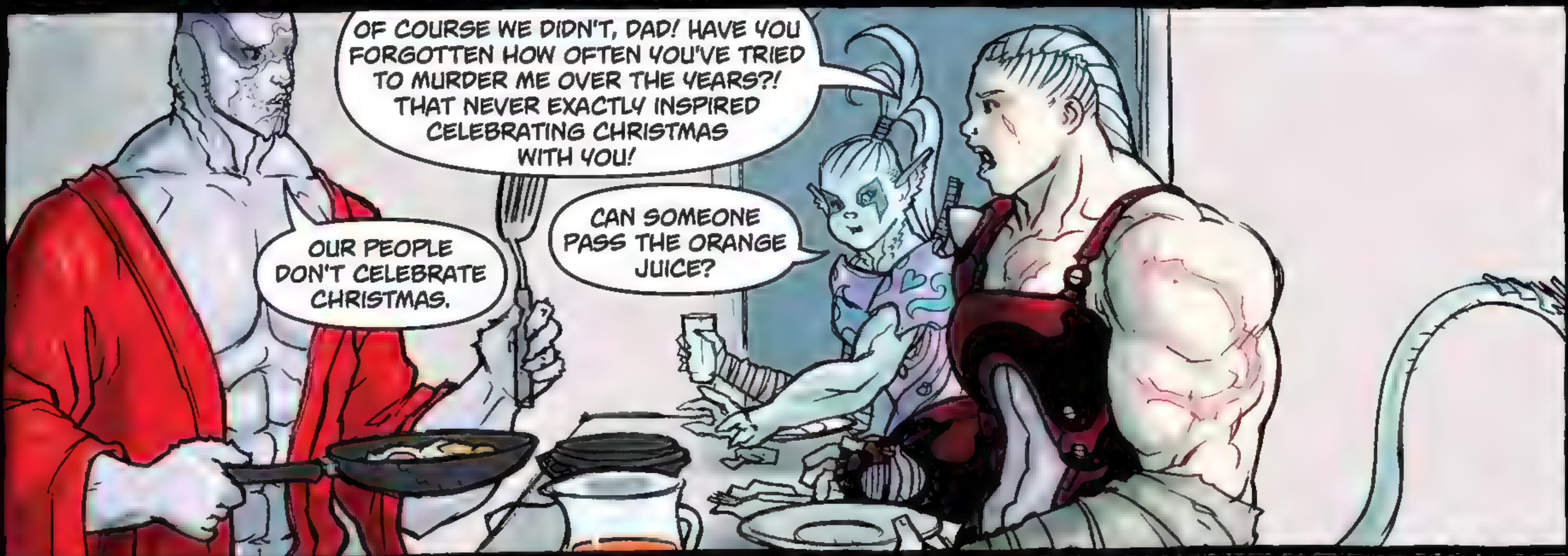
I CAME
BACK TO
MOM'S FOR
HOLIDAYS!



LIKE TWICE!
IF THAT!

GIRLS, PLEASE!
IT'S SO RARE WE
GET TO SHARE
BREAKFAST. LET'S
NOT RUIN IT.

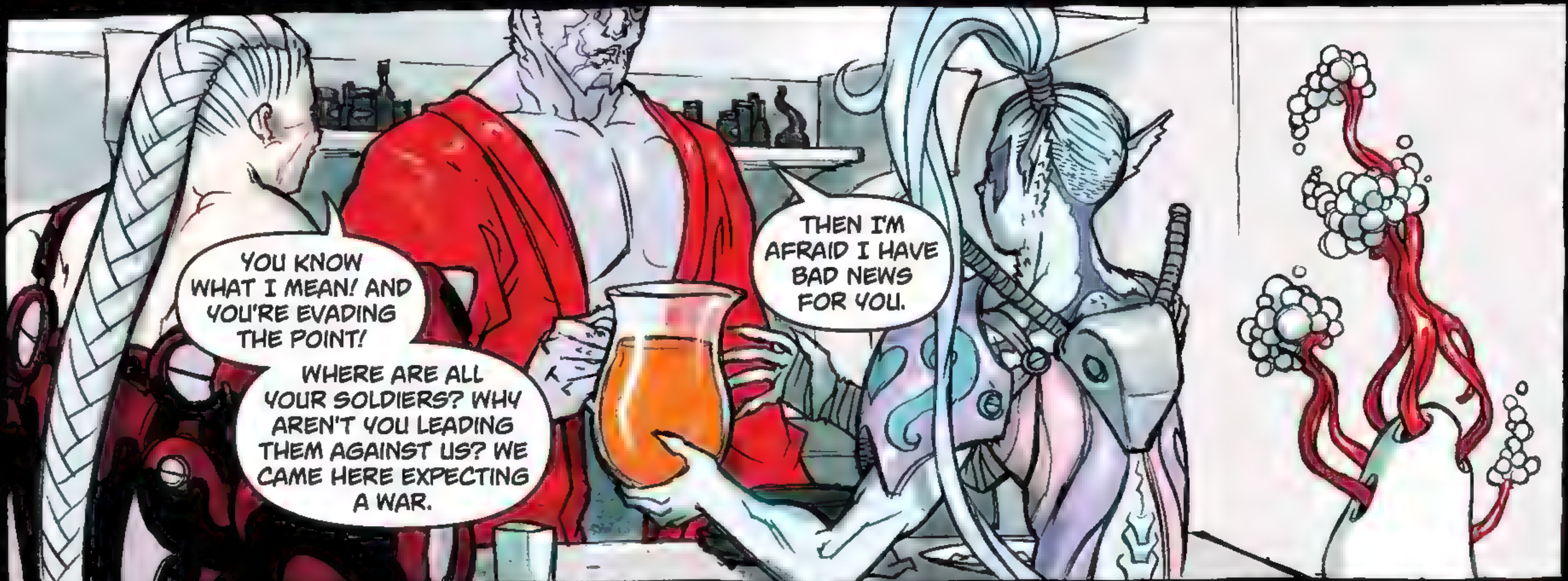
BESIDES,
I DON'T THINK
THE THREE OF US
EVER CELEBRATED
A HOLIDAY
TOGETHER.



OF COURSE WE DIDN'T, DAD! HAVE YOU
FORGOTTEN HOW OFTEN YOU'VE TRIED
TO MURDER ME OVER THE YEARS?!
THAT NEVER EXACTLY INSPIRED
CELEBRATING CHRISTMAS
WITH YOU!

OUR PEOPLE
DON'T CELEBRATE
CHRISTMAS.

CAN SOMEONE
PASS THE ORANGE
JUICE?



YOU KNOW
WHAT I MEAN! AND
YOU'RE EVADING
THE POINT!

WHERE ARE ALL
YOUR SOLDIERS? WHY
AREN'T YOU LEADING
THEM AGAINST US? WE
CAME HERE EXPECTING
A WAR.

THEN I'M
AFRAID I HAVE
BAD NEWS
FOR YOU.





I SENT EVERY
LAST SOLDIER I HAD
TO MONT-SAINT-
MICHEL.

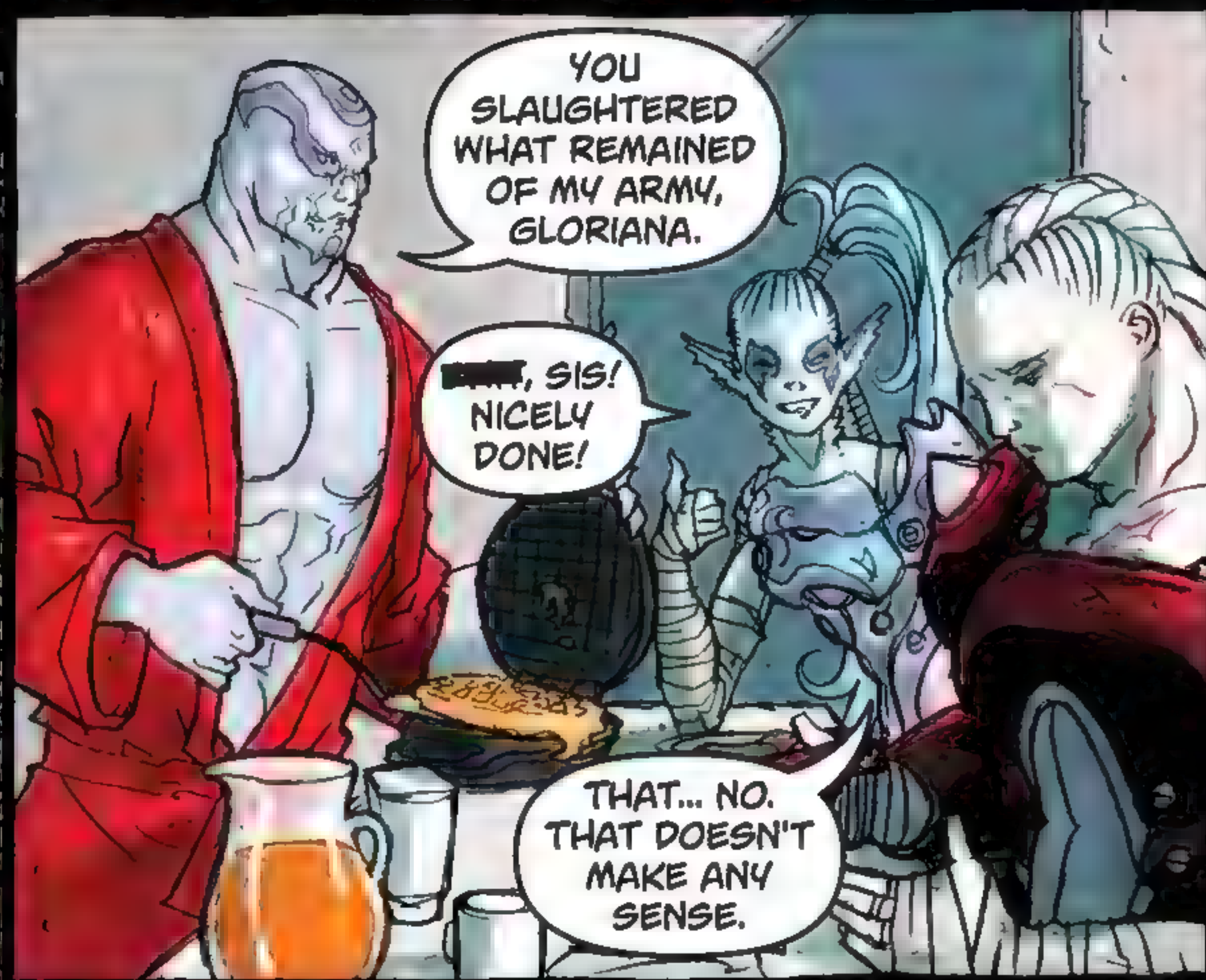
WE REALLY
WANTED TO SAVE
THAT POOR GIRL.

ALAS,
YOU KNOW HOW
IT ENDED.



I KILLED...
EVERY ONE?

EVERY
SINGLE ONE.



YOU
SLAUGHTERED
WHAT REMAINED
OF MY ARMY,
GLORIANA.

...
SIS!
NICELY
DONE!

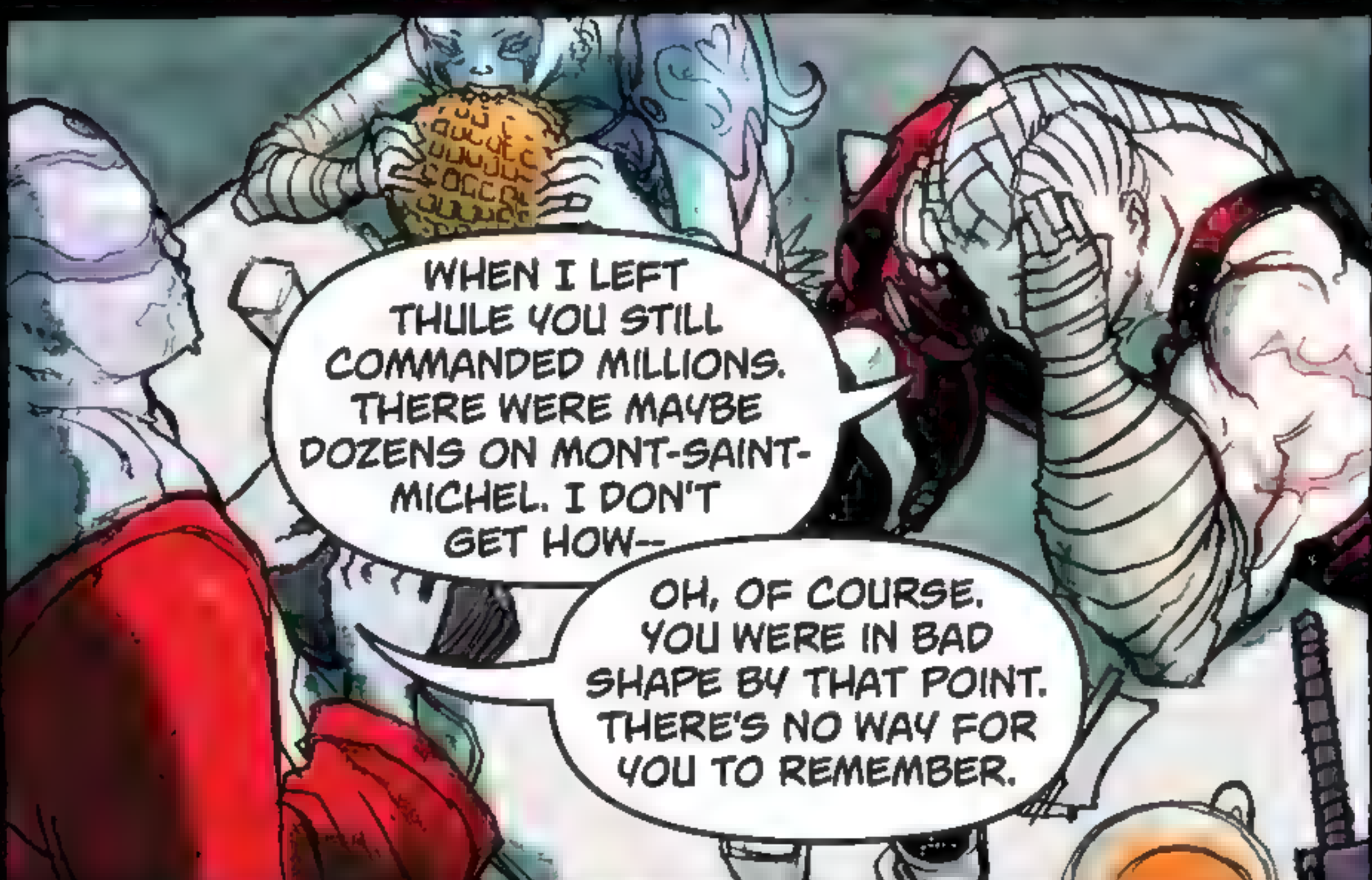
THAT... NO.
THAT DOESN'T
MAKE ANY
SENSE.



YOU
CONTROLLED
LEGIONS. ENTIRE
NATIONS WORTH OF
WARRIORS.

I DID,
DIDN'T I?

THOSE WERE
THE DAYS.



WHEN I LEFT
THULE YOU STILL
COMMANDED MILLIONS.
THERE WERE MAYBE
DOZENS ON MONT-SAINT-
MICHEL. I DON'T
GET HOW--

OH, OF COURSE.
YOU WERE IN BAD
SHAPE BY THAT POINT.
THERE'S NO WAY FOR
YOU TO REMEMBER.



YOU NEVER
WITNESSED THE
FALL OF THULE.

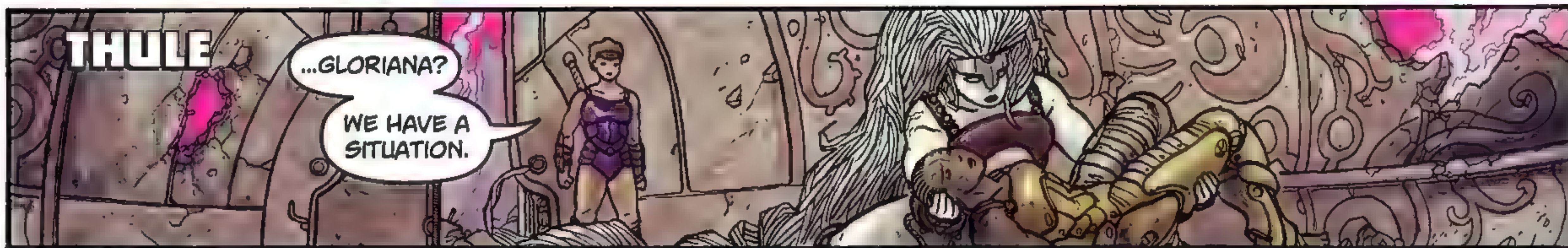
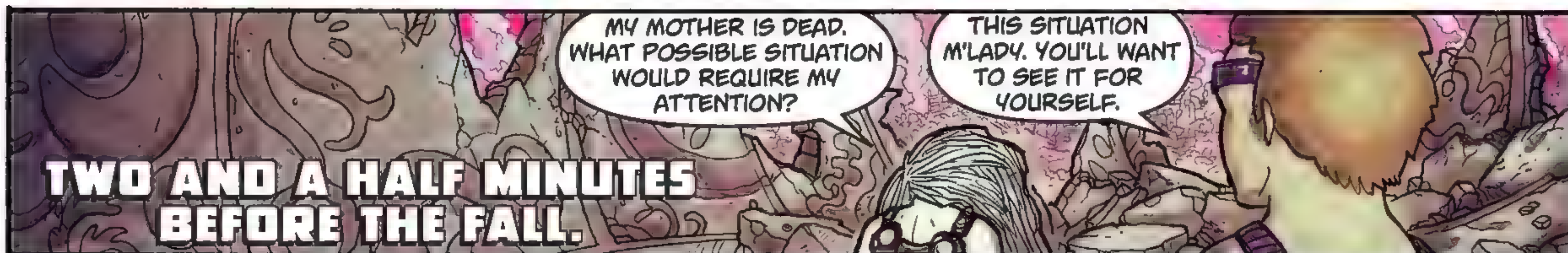
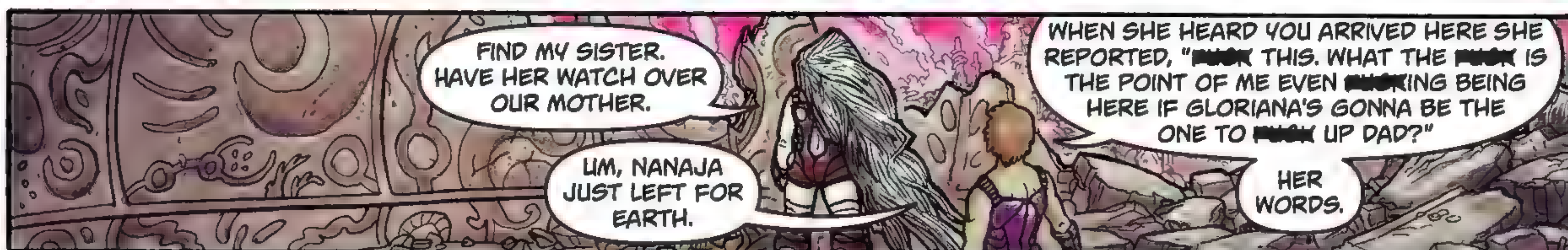


IMAGE COMICS PRESENTS



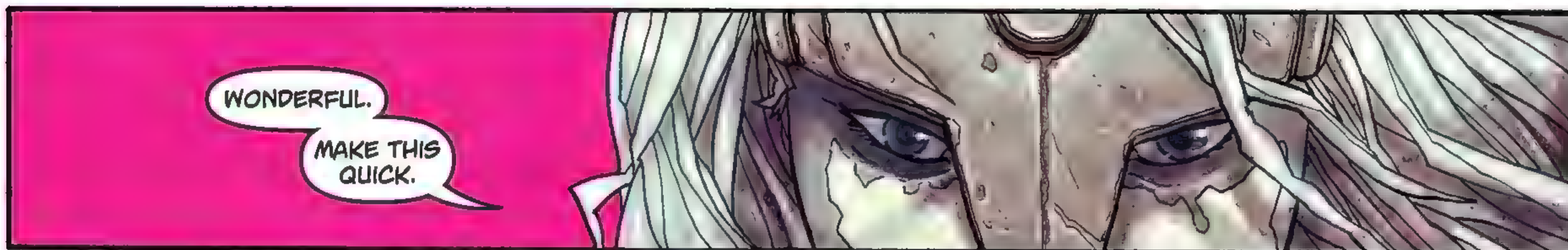
**TWO AND A HALF MINUTES
BEFORE THE FALL.**

JOE KEATINGE
WRITER



ROSS CAMPBELL
ARTIST (PGS 169-178,
187 & 188)

ULISES FARINAS
ARTIST (PGS 179-186)

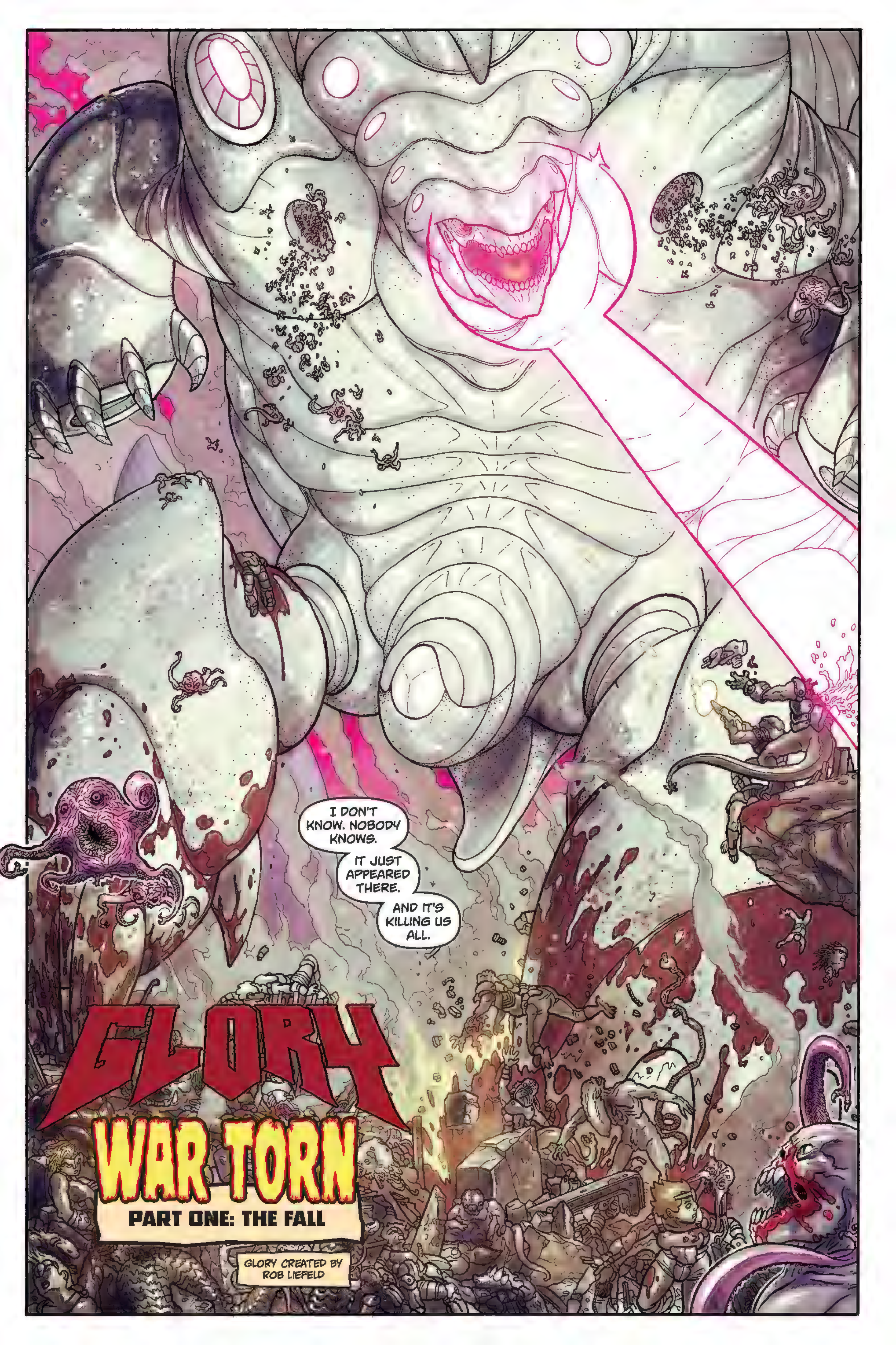


OWEN GIENI
WITH **CHARIS SOLIS**
COLORIST

DOUGLAS E. SHERWOOD
LETTERER

ERIC STEPHENSON
EDITOR





I DON'T
KNOW. NOBODY
KNOWS.

IT JUST
APPEARED
THERE.

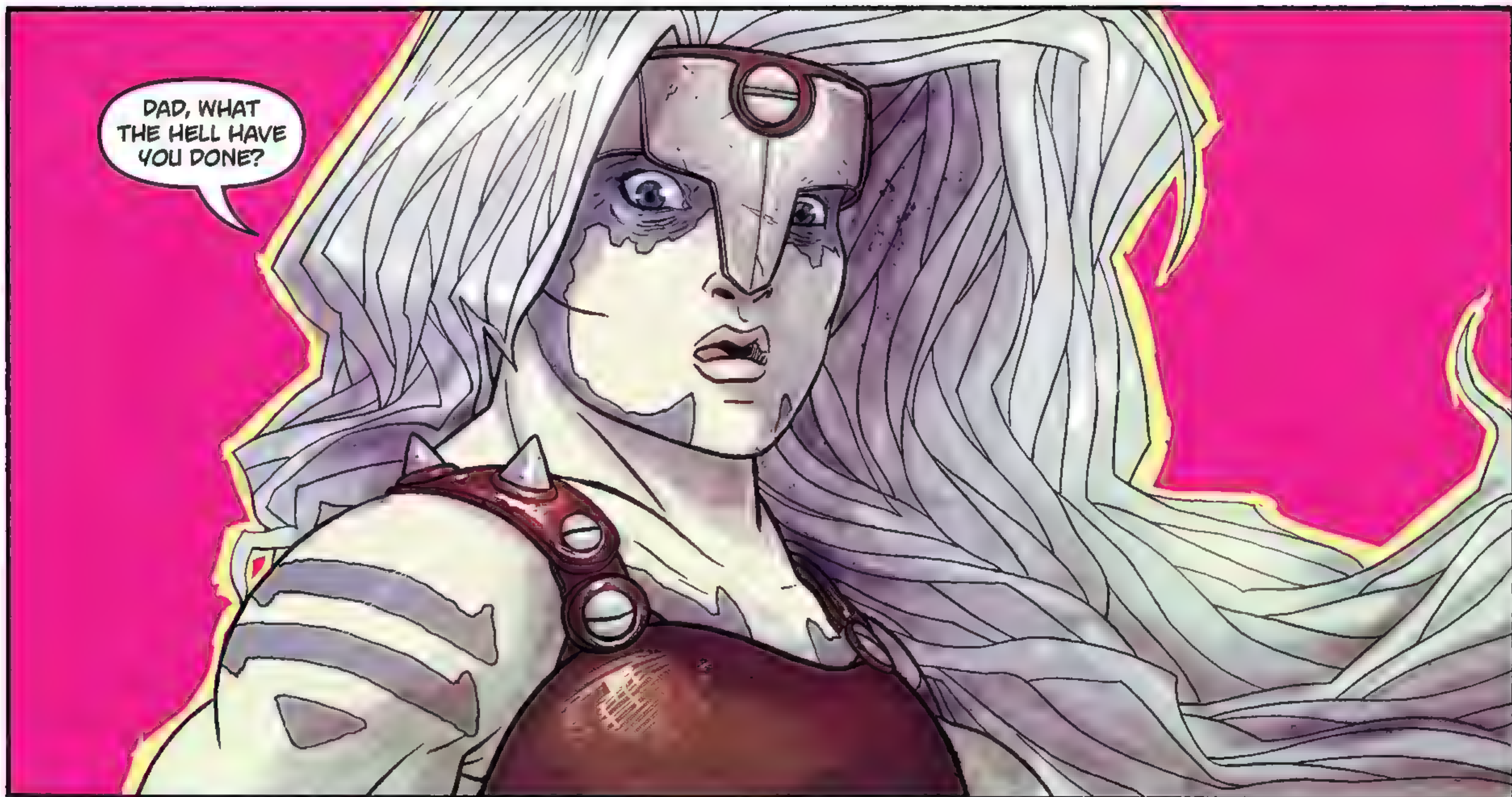
AND IT'S
KILLING US
ALL.

GLORY

WAR TORN

PART ONE: THE FALL

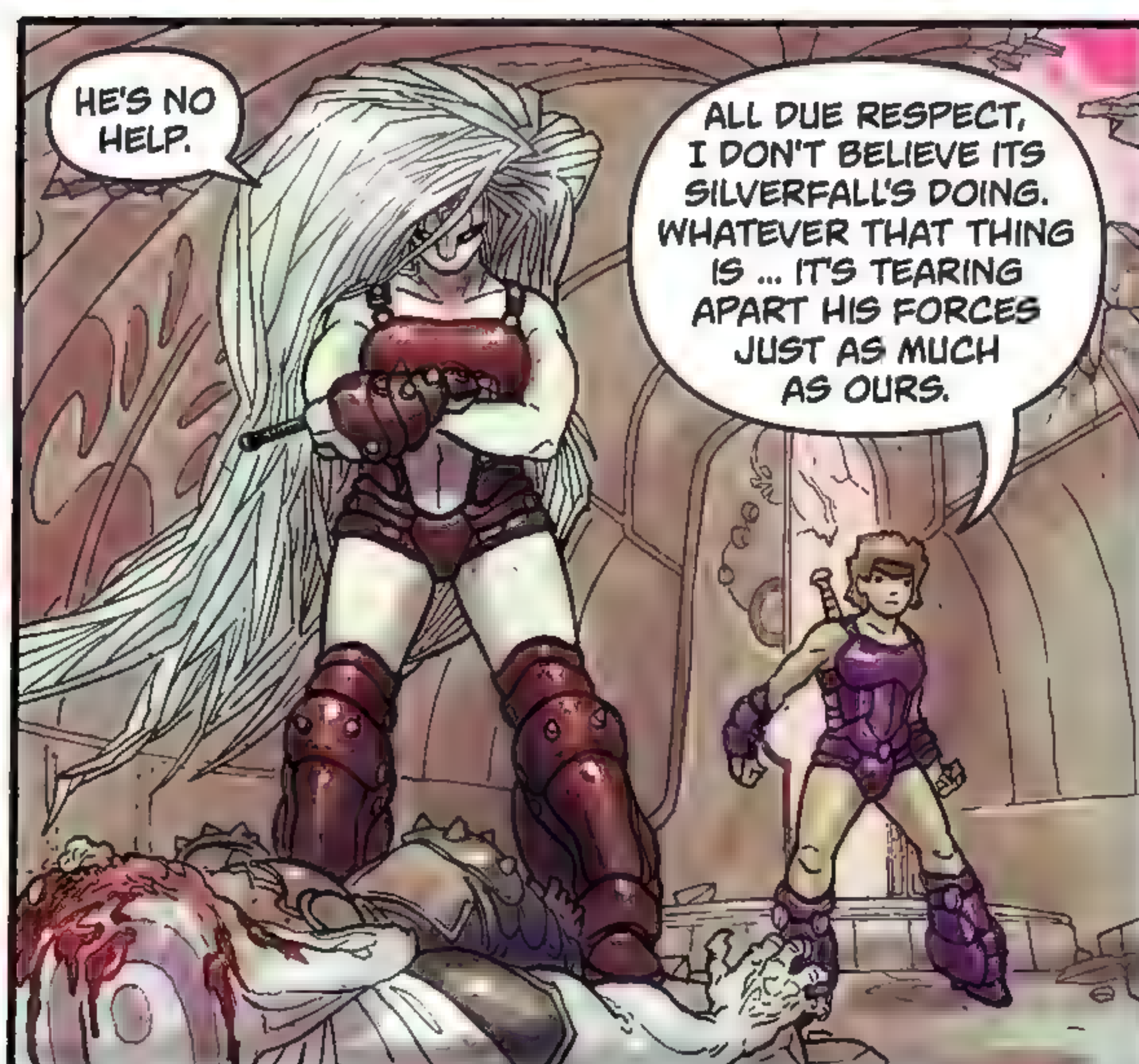
GLORY CREATED BY
ROB LIEFELD



DAD, WHAT
THE HELL HAVE
YOU DONE?

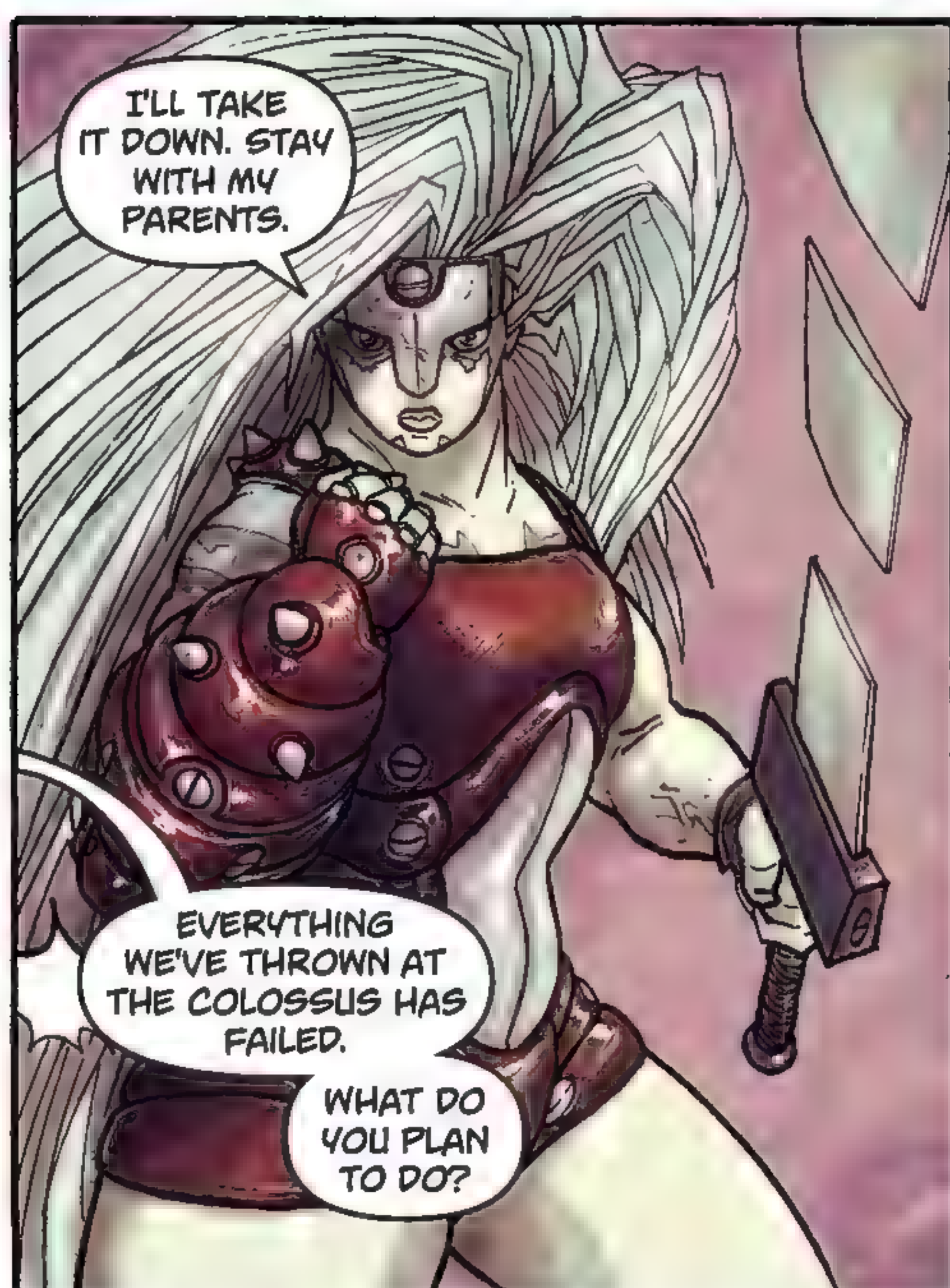


GLUB GLUB
GLUB



HE'S NO
HELP.

ALL DUE RESPECT,
I DON'T BELIEVE ITS
SILVERFALL'S DOING.
WHATEVER THAT THING
IS ... IT'S TEARING
APART HIS FORCES
JUST AS MUCH
AS OURS.



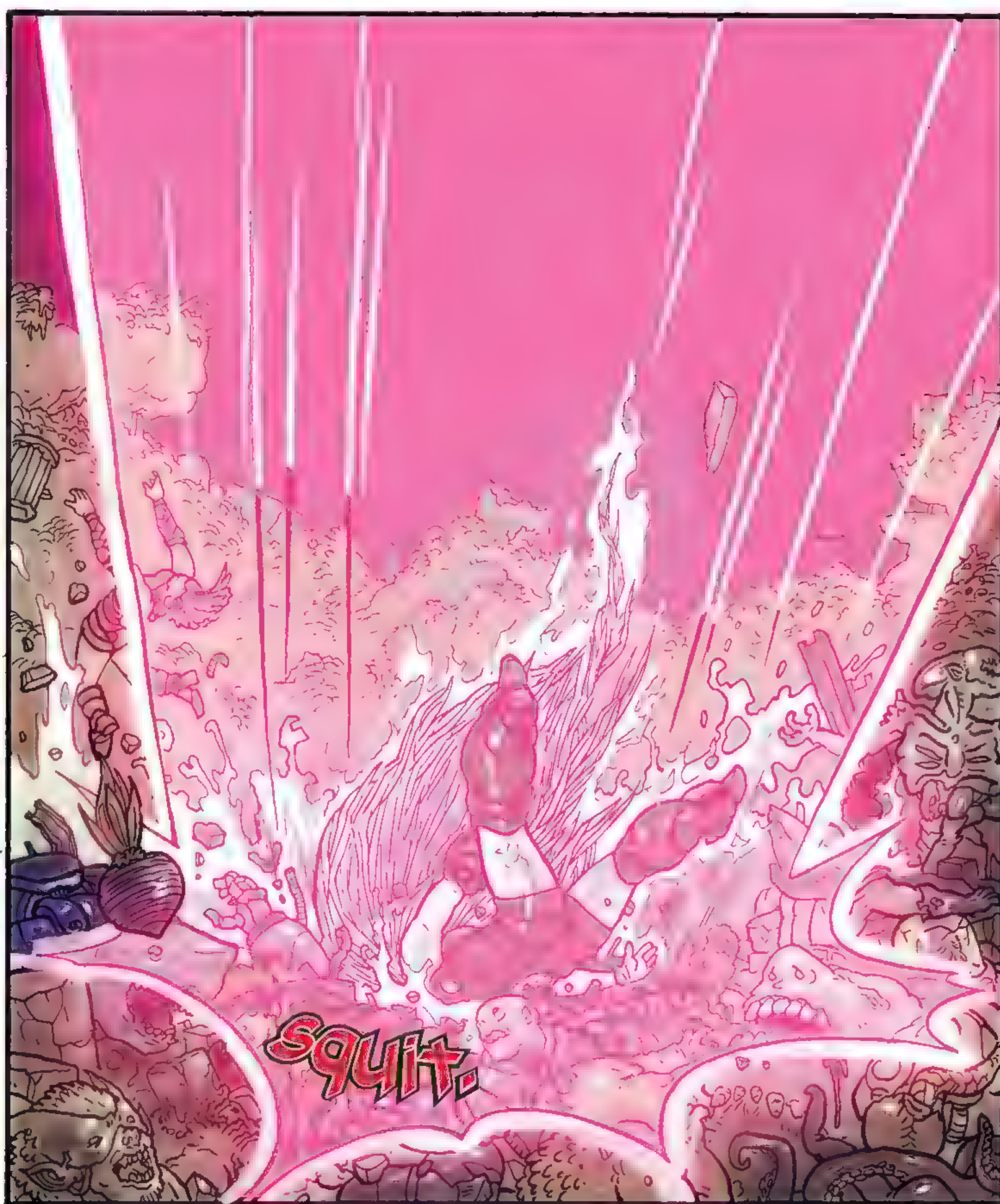
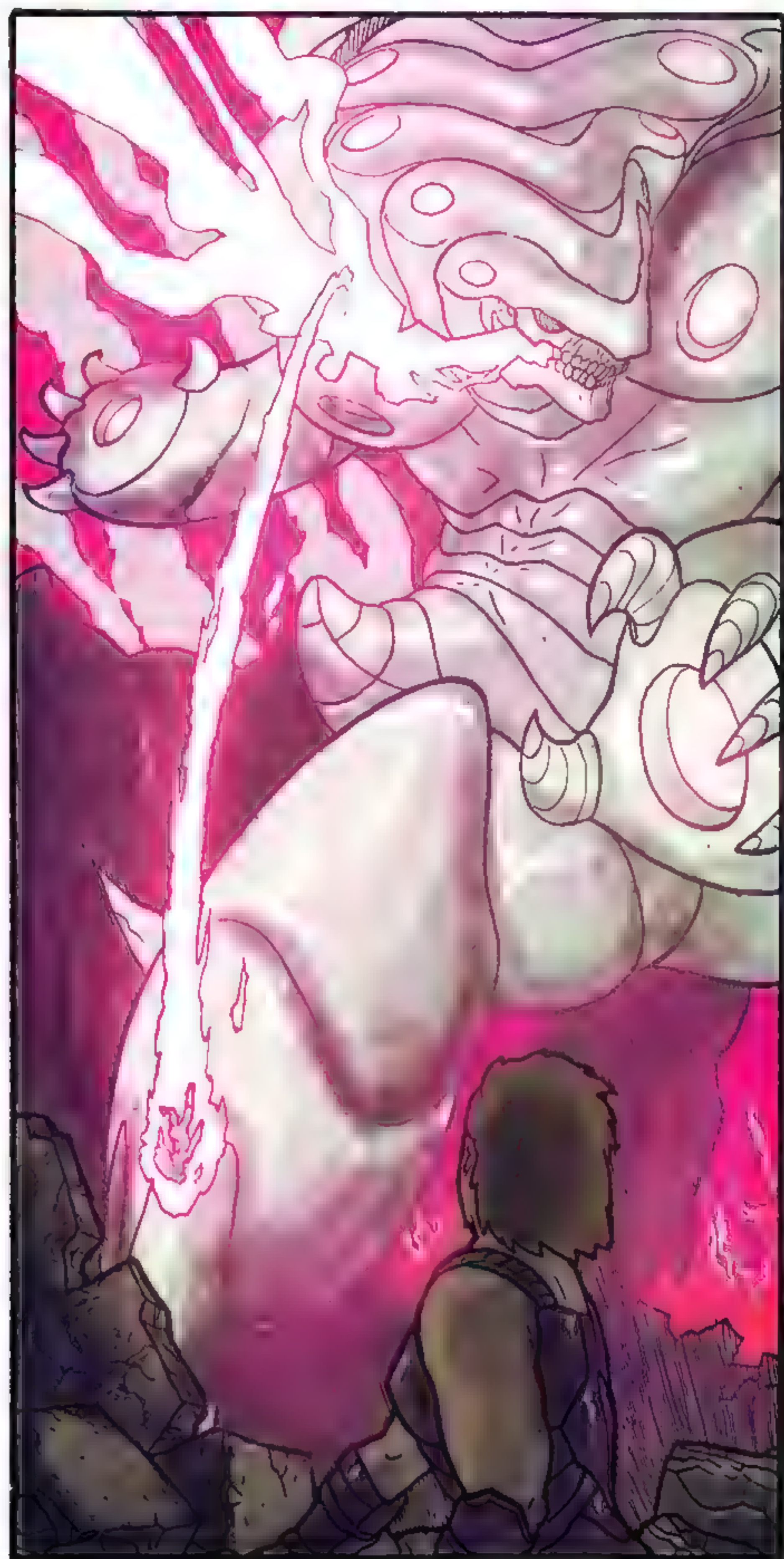
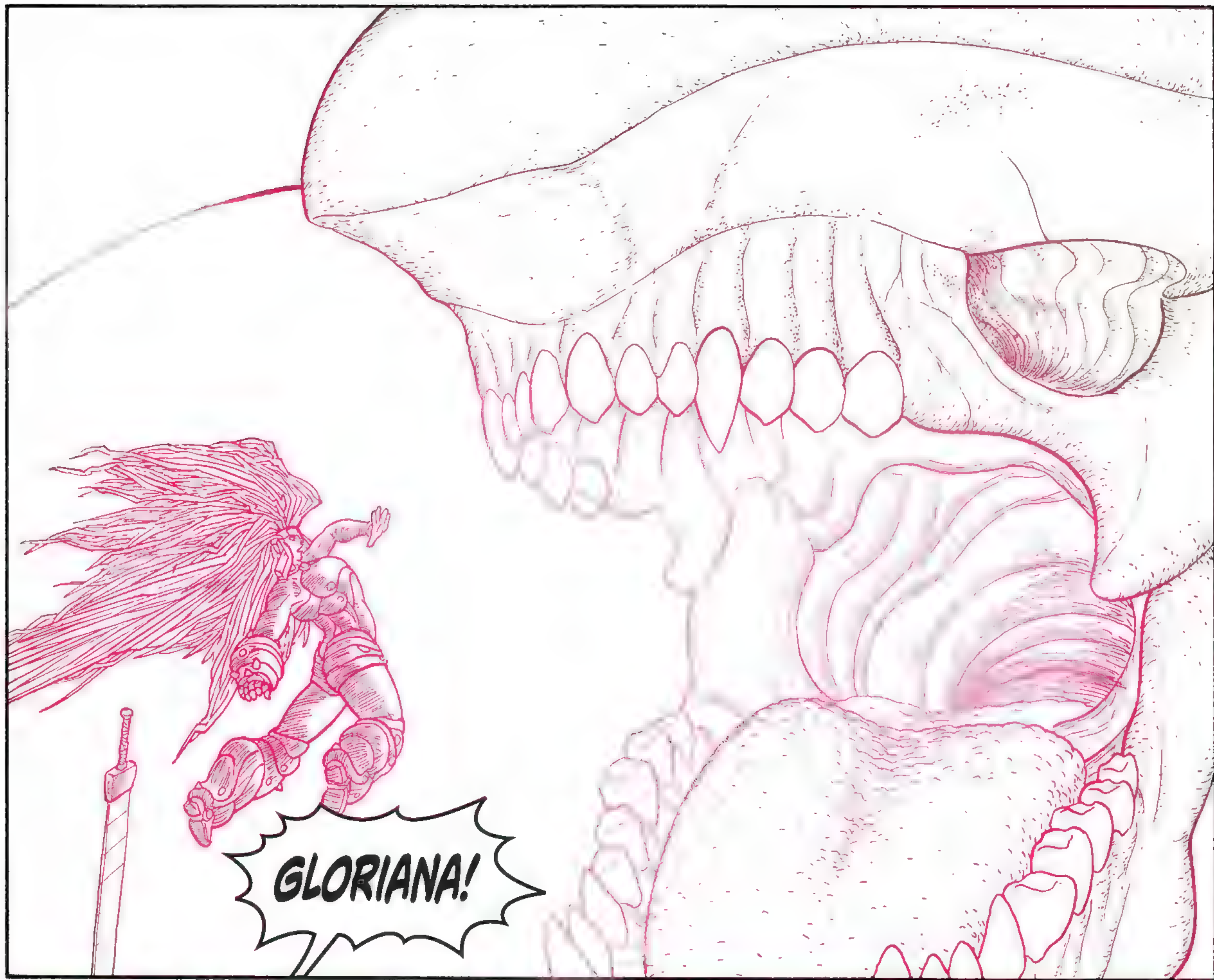
I'LL TAKE
IT DOWN. STAY
WITH MY
PARENTS.

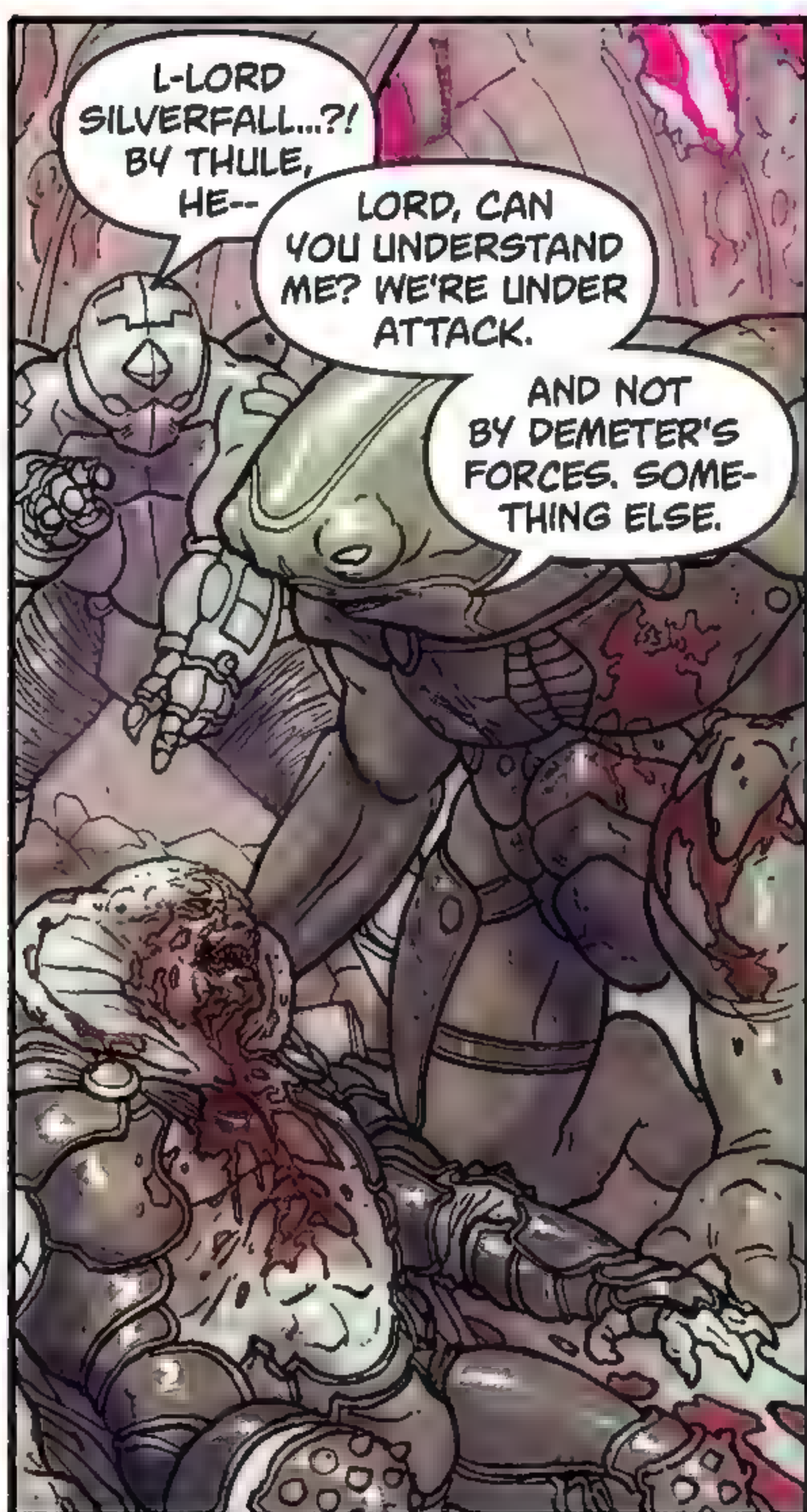
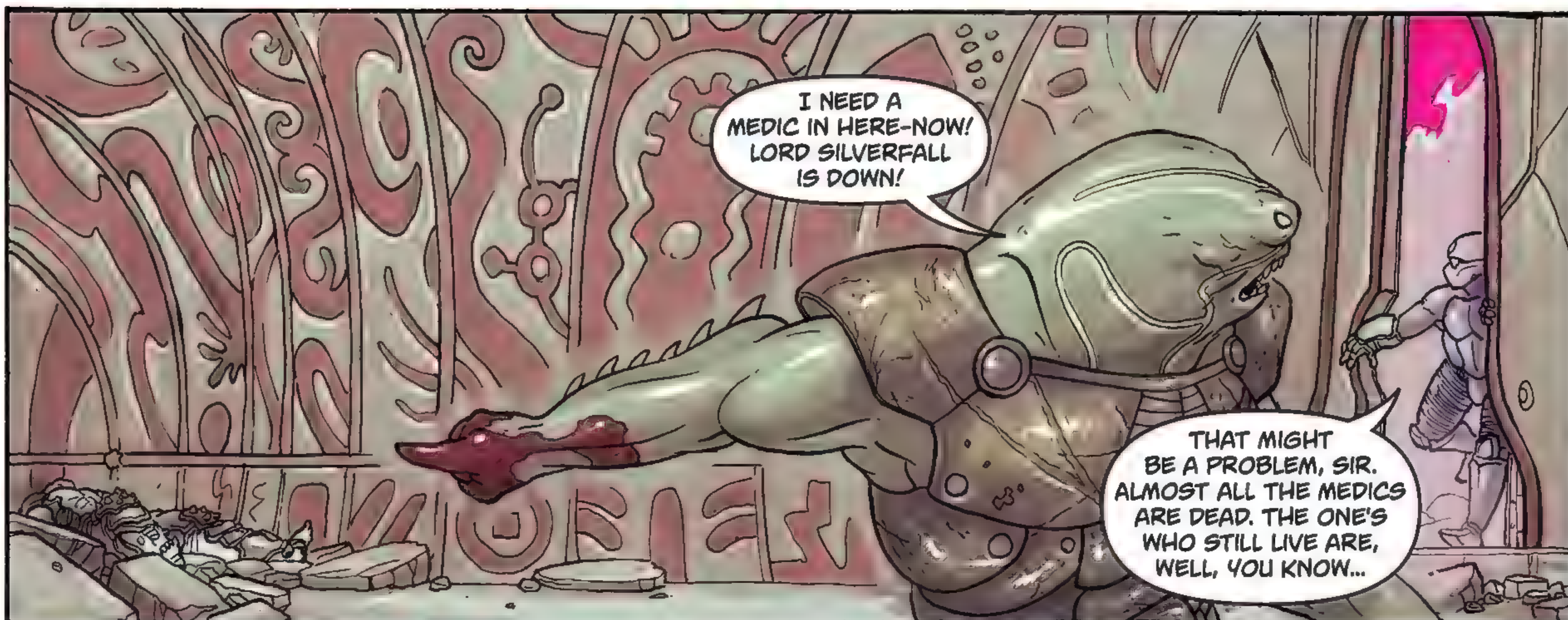
EVERYTHING
WE'VE THROWN
AT THE COLOSSUS
HAS FAILED.

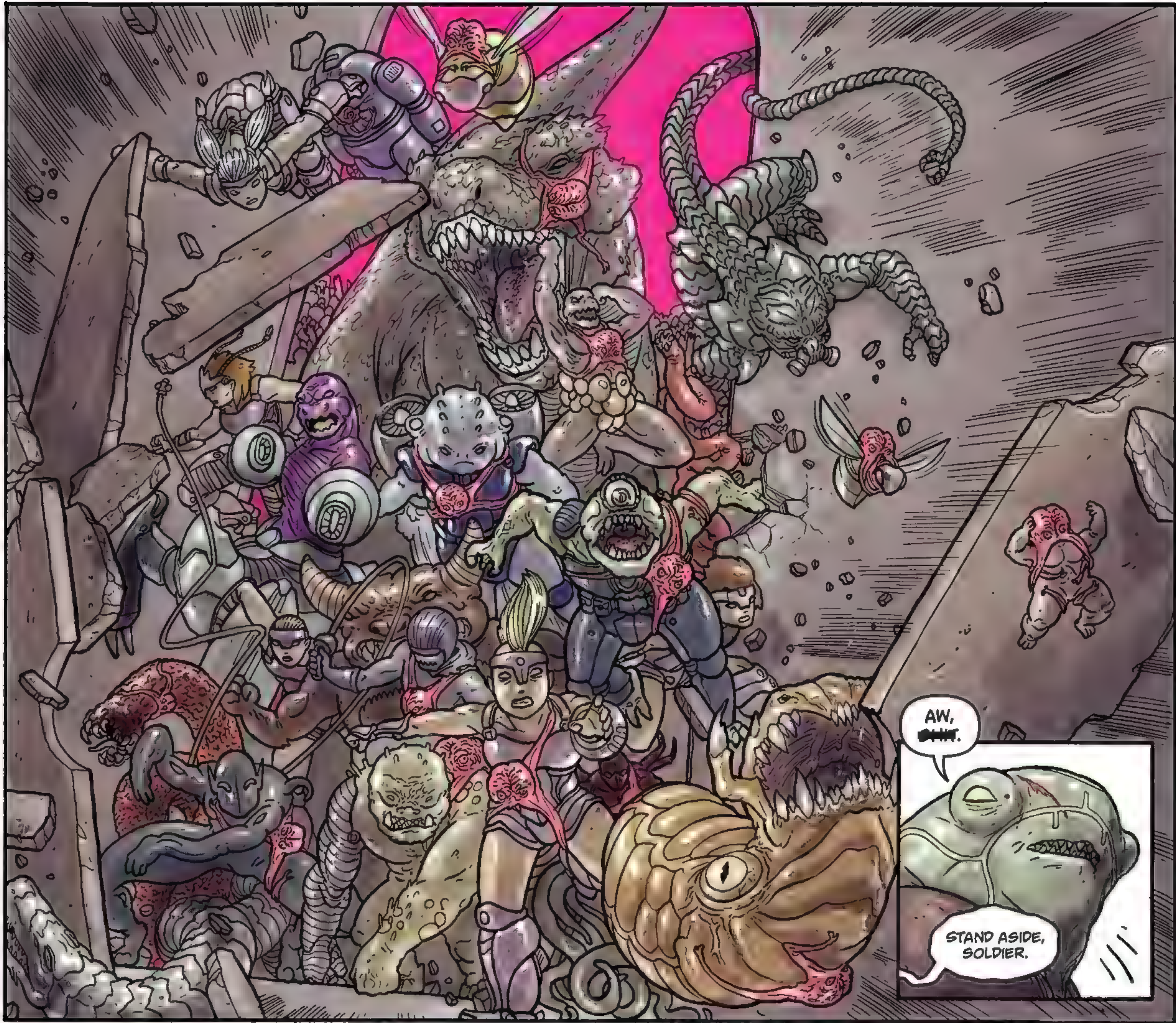
WHAT DO
YOU PLAN
TO DO?



JUMP.

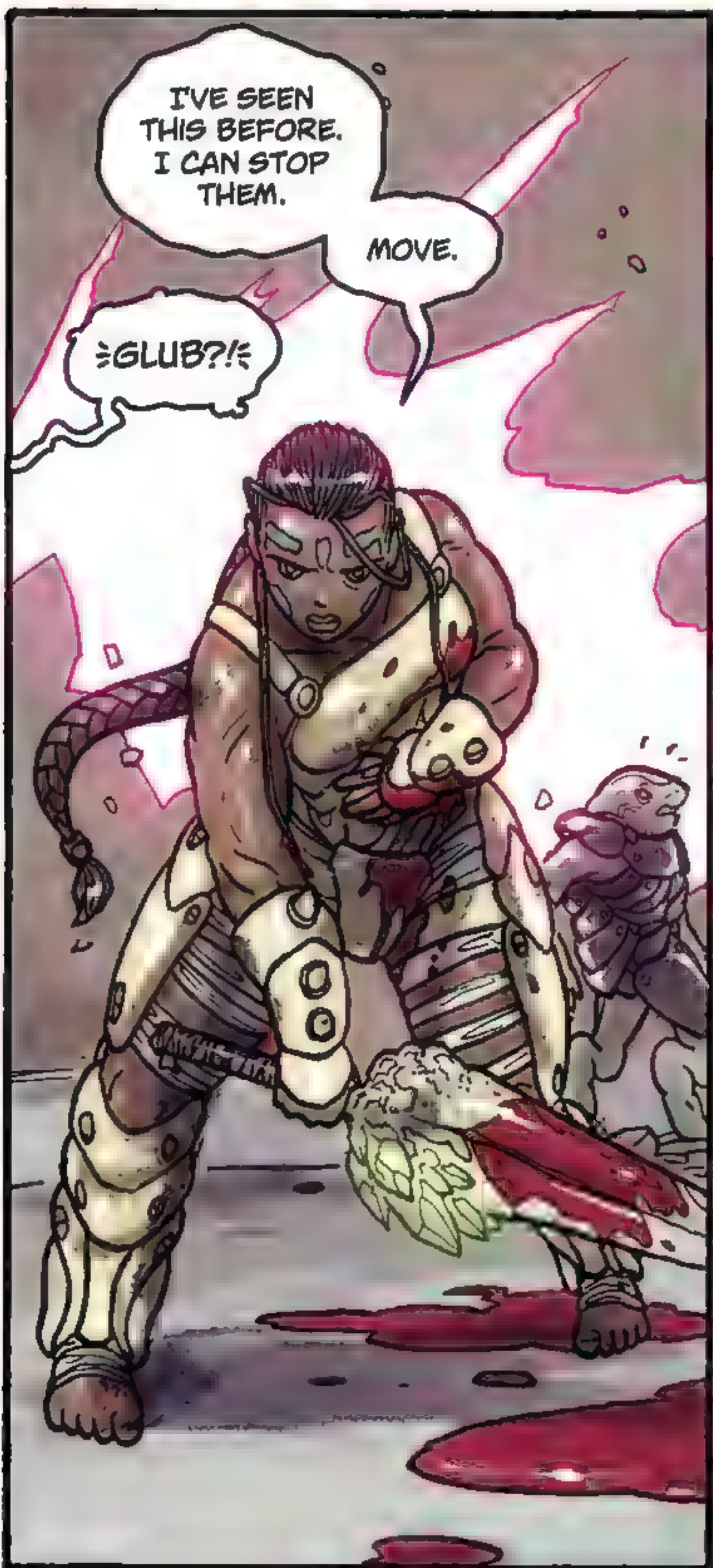






AW,
~~SHIT~~.

STAND ASIDE,
SOLDIER.



I'VE SEEN
THIS BEFORE.
I CAN STOP
THEM.

MOVE.

≡GLUB?≡



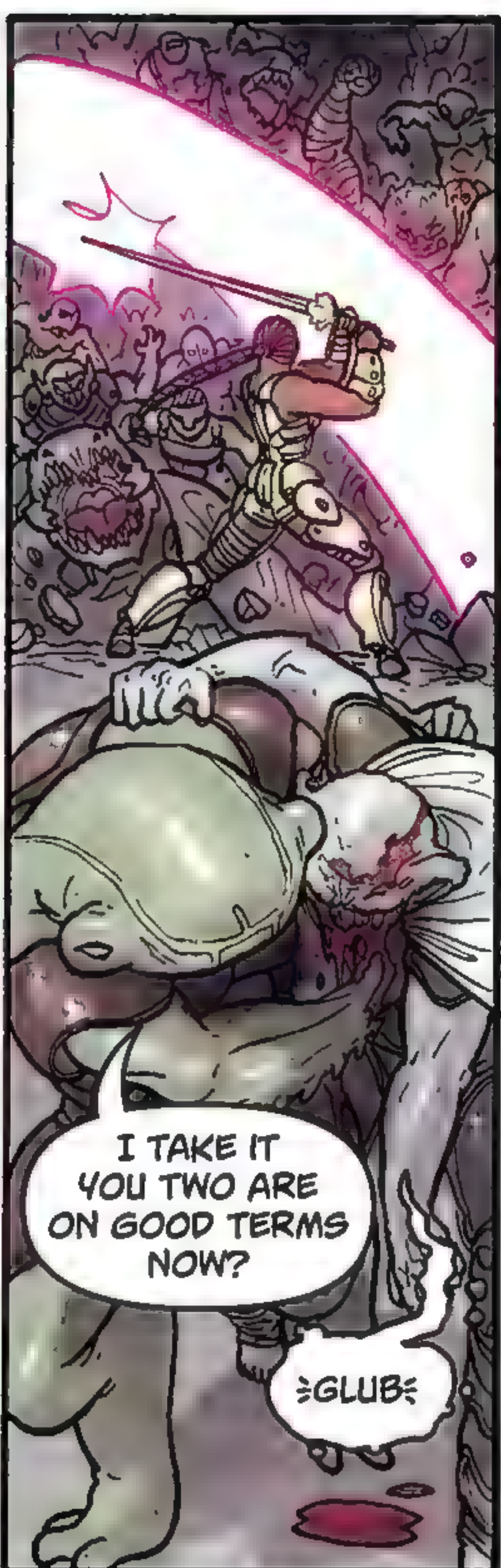
TAKE MY
HUSBAND TO
HIS CRAFT! I'LL
MEET YOU THERE
SHORTLY!

I DON'T
UNDERSTAND...
WE WERE TRYING
TO KILL YOU...



GO!

SILVERFALL'S
SURVIVAL IS IN
YOUR HANDS!



I TAKE IT
YOU TWO ARE
ON GOOD TERMS
NOW?

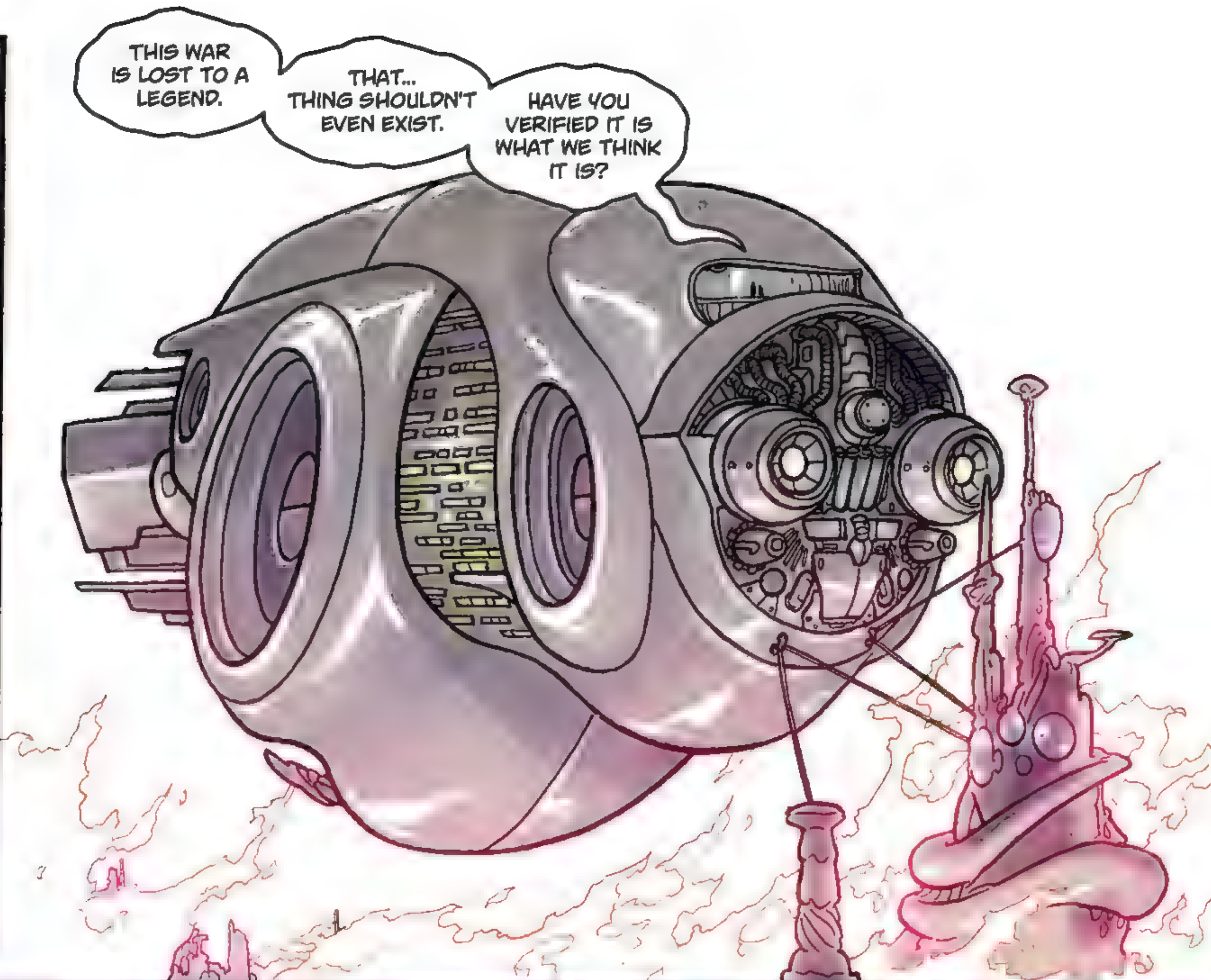
≡GLUB≡



AND SO...

I DON'T KNOW.

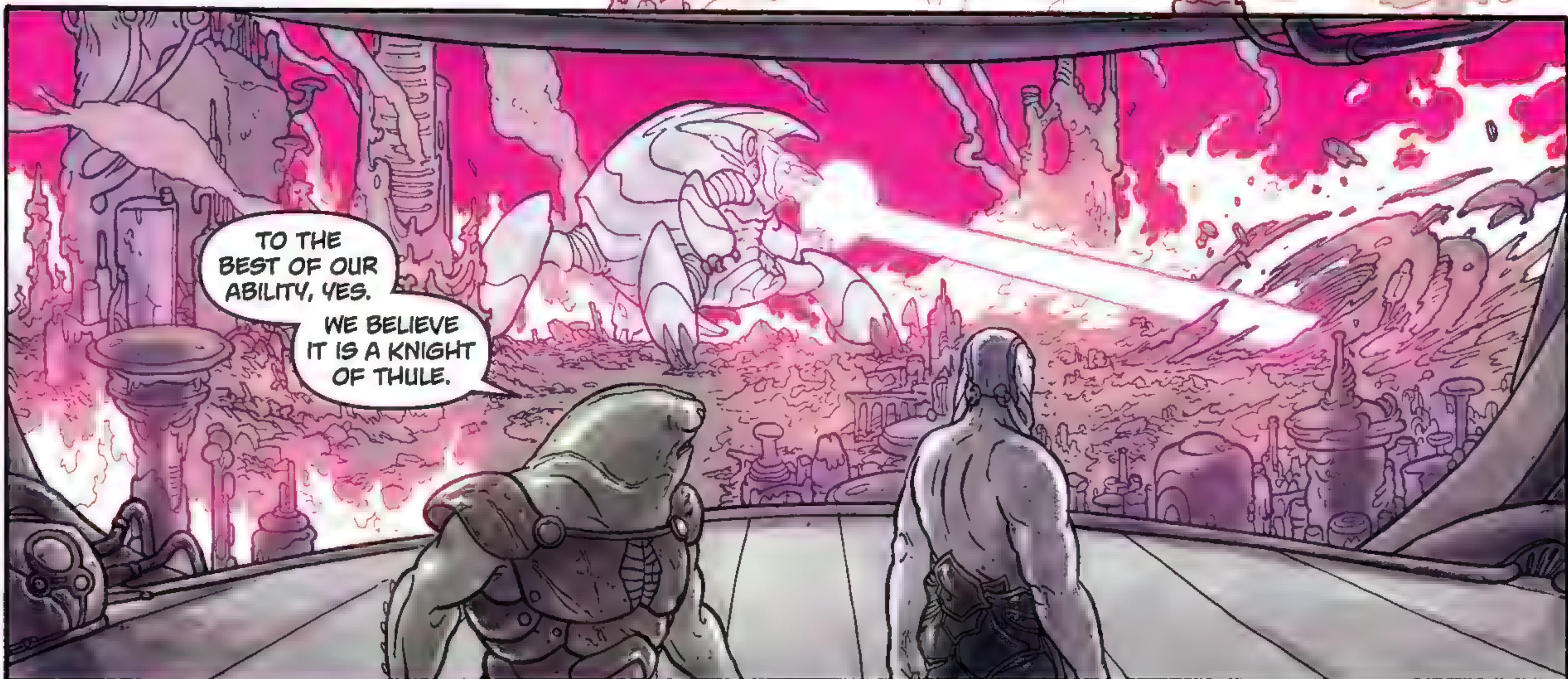
I THINK YOU'RE LOOKING PRETTY GOOD IF YOU ASK ME.



THIS WAR IS LOST TO A LEGEND.

THAT... THING SHOULDN'T EVEN EXIST.

HAVE YOU VERIFIED IT IS WHAT WE THINK IT IS?



TO THE BEST OF OUR ABILITY, YES.

WE BELIEVE IT IS A KNIGHT OF THULE.



WHY WOULD IT COME HERE, MILLENNIA AFTER IT LAST APPEARED? WHY NOW?

I'M AFRAID I DON'T HAVE AN ANSWER FOR YOU, MY LORD.

ALTHOUGH, I DO ADVISE WE LEAVE HERE.

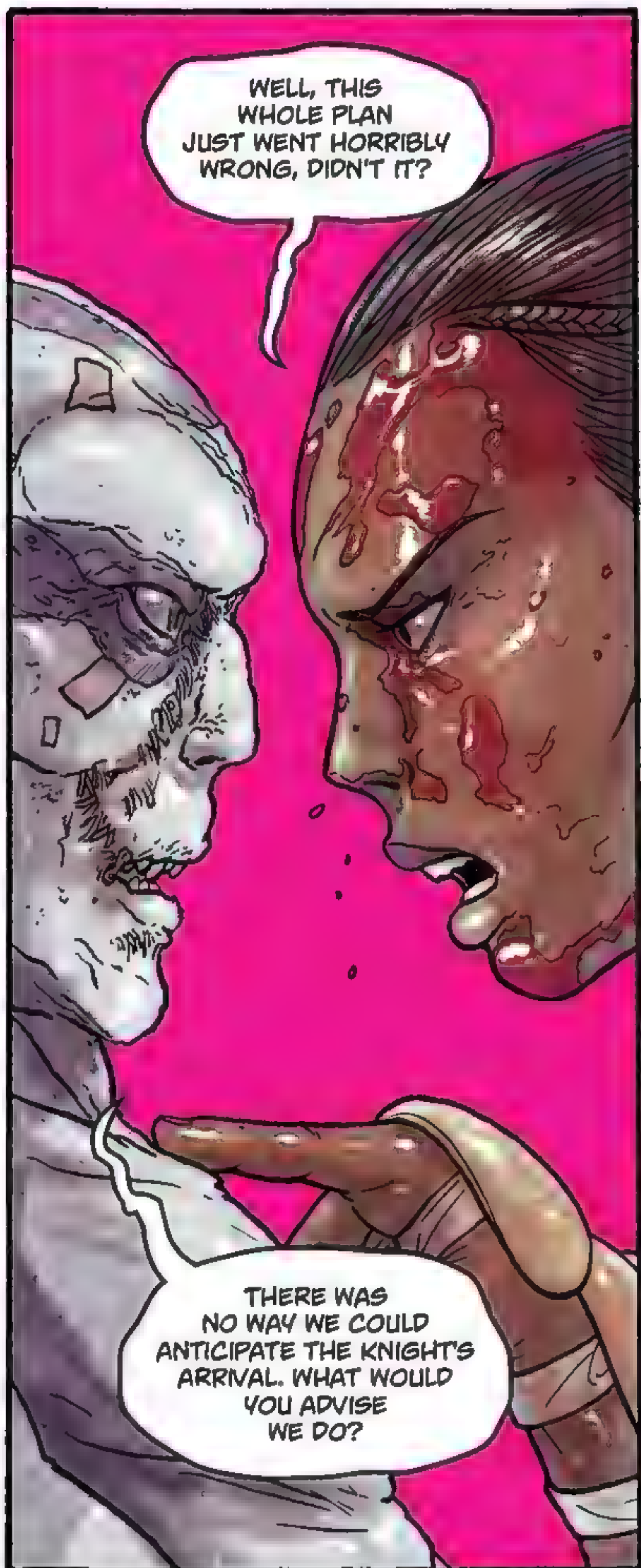


NOT WITHOUT MY WIFE.

I DON'T UNDERSTAND... WHY? WE CAME HERE TO SLAUGHTER HER AND HER PEOPLE...

BESIDES, AFTER WE LEFT, THE HORDE APPEARED TO OVERCOME HER...

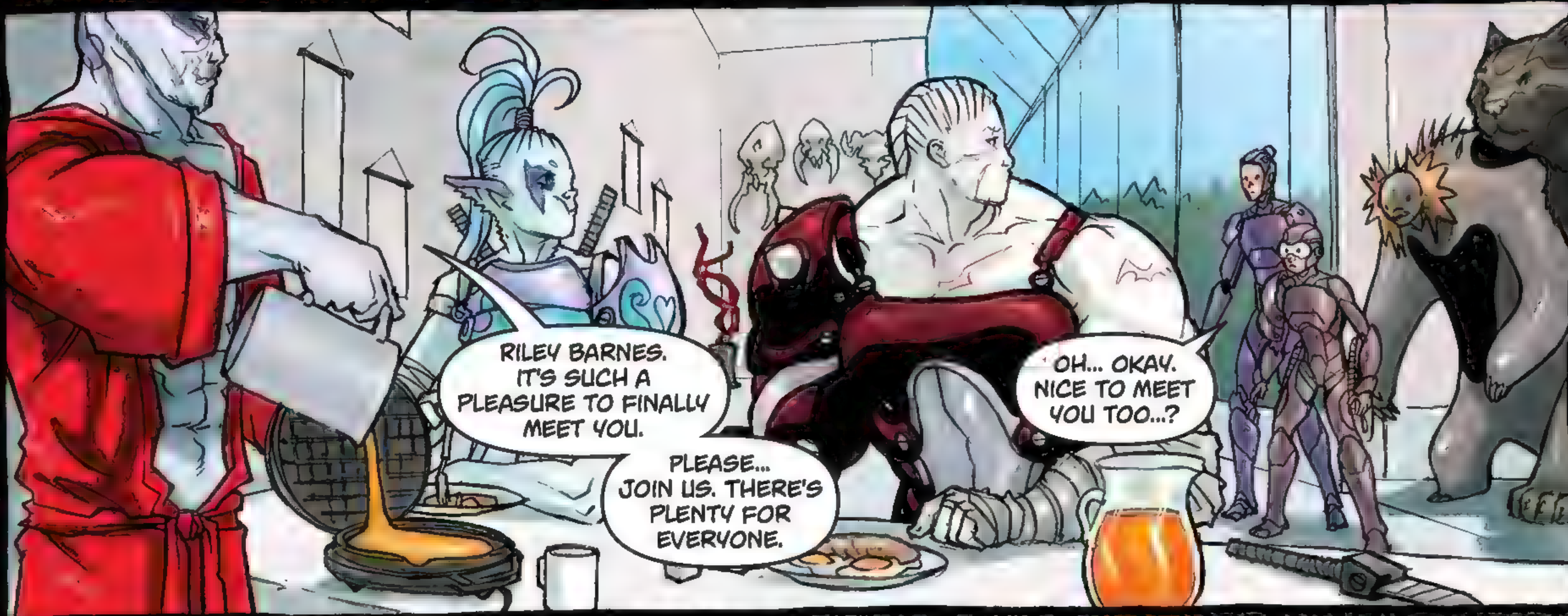
SHE'S LIKELY DEAD.





WAIT A SECOND... SO, MOM--

GLORY, WE FOUND--UH, ARE YOU GUYS EATING WAFFLES?



RILEY BARNES. IT'S SUCH A PLEASURE TO FINALLY MEET YOU.

OH... OKAY. NICE TO MEET YOU TOO...?

PLEASE... JOIN US. THERE'S PLENTY FOR EVERYONE.



GLORY? IS EVERYTHING OKAY?

NO. EVERYTHING IS NOT OKAY. EVERYTHING IS ABOUT AS FAR FROM OKAY AS IT CAN POSSIBLY GET.



I'M SORRY, GLORIANA. I NEVER MEANT TO HURT YOU.

...MOM.



IT'S CERTAINLY BEEN A WHILE, HASN'T IT?

I'M HAPPY TO SEE YOU TWO AGAIN. THERE'S A LOT WE HAVE TO CATCH UP ON.

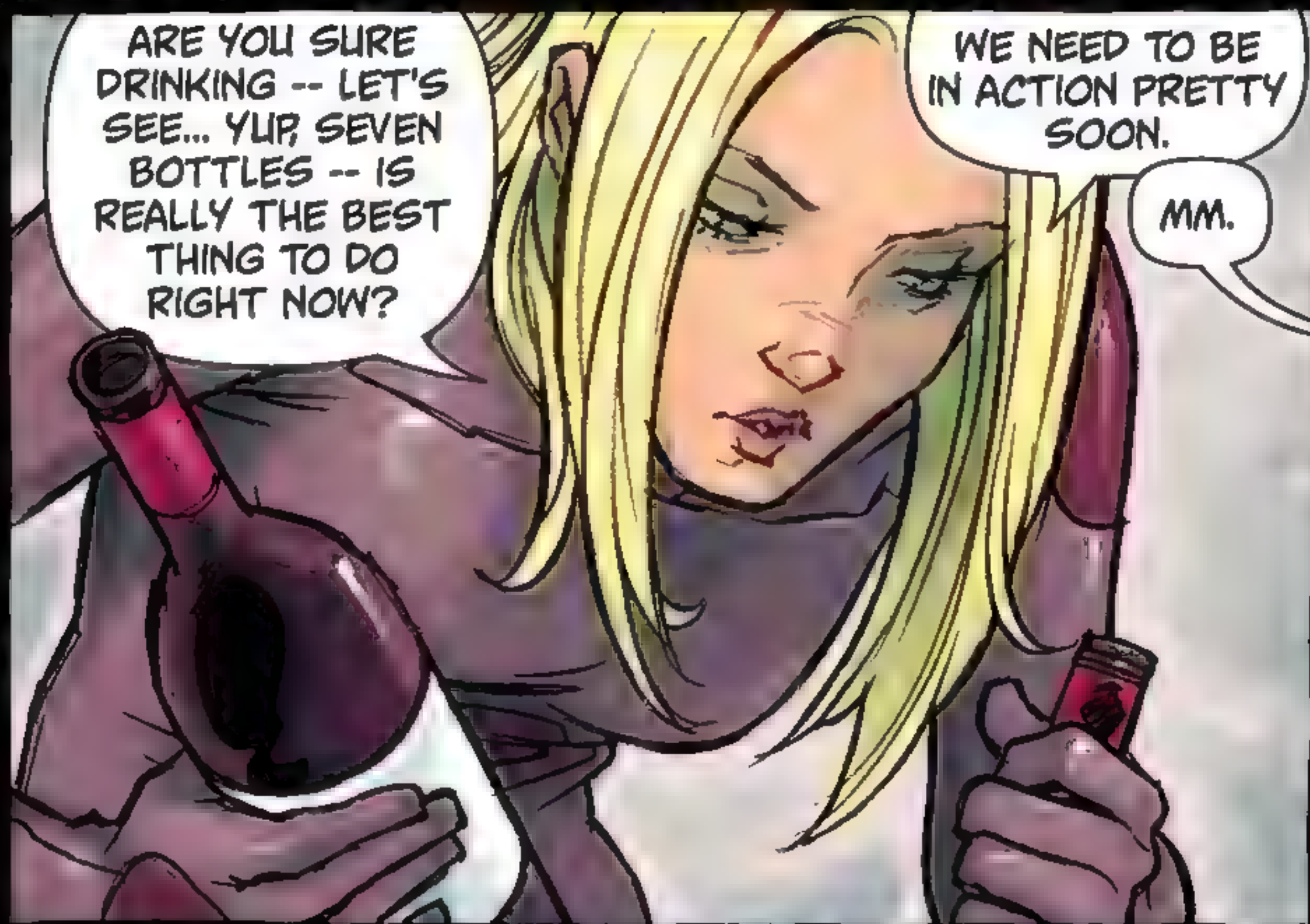
YOU'RE RIGHT. THERE'S A LOT.





...WOW. THAT'S A... LOT OF WINE, GLORY.

MM.



ARE YOU SURE DRINKING -- LET'S SEE... YUP, SEVEN BOTTLES -- IS REALLY THE BEST THING TO DO RIGHT NOW?

WE NEED TO BE IN ACTION PRETTY SOON.

MM.



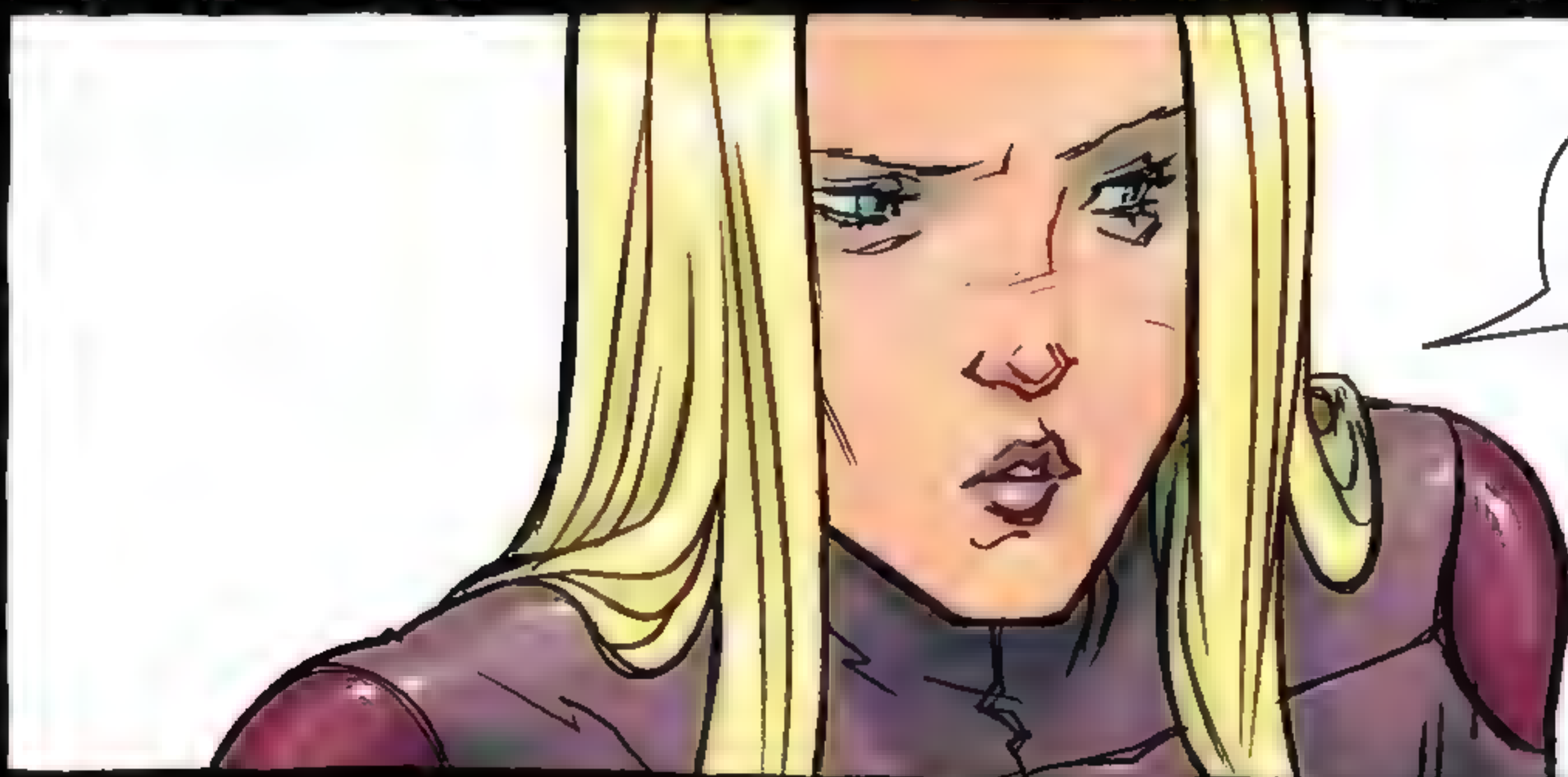
LISTEN, I GET IT. YOU PROBABLY DON'T EVEN FEEL ANYTHING.

I IMAGINE YOUR ALCOHOL TOLERANCE IS HIGH.

STILL, THINGS ARE ABOUT TO GET A WHOLE LOT MORE COMPLICATED REAL QUICK.

WE SHOULD PROBABLY GET IT TOGETHER.

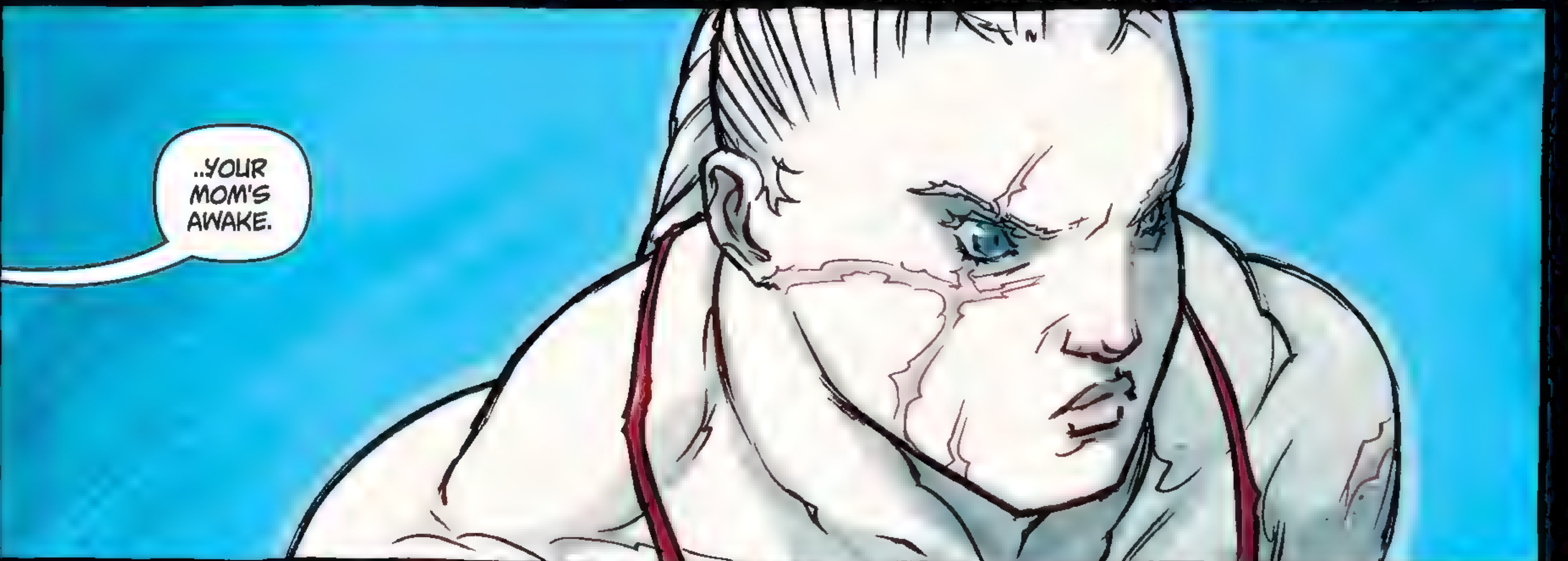
MM.



REALLY? WE'RE GOING WITH THE SILENT TREATMENT?

FINE. DO WHAT YOU WANT.

I JUST THOUGHT YOU MIGHT WANNA KNOW...



...YOUR MOM'S AWAKE.



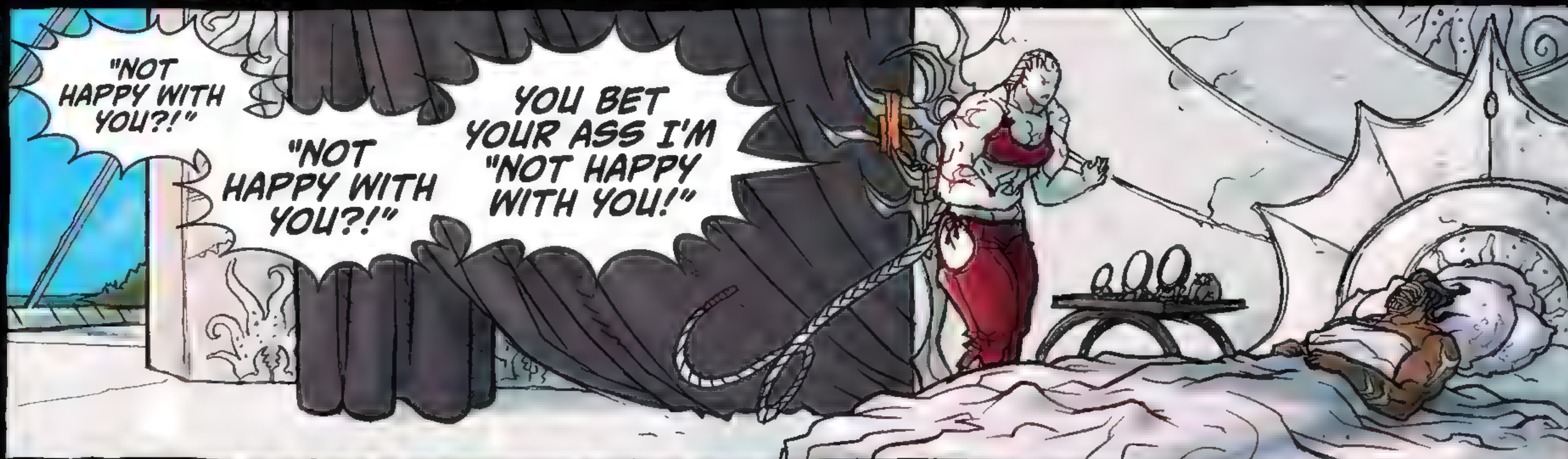
SORRY
ABOUT YOUR
FACE.



NO,
YOU'RE
NOT.

EVEN
STILL, I
CAN'T BLAME
YOU.

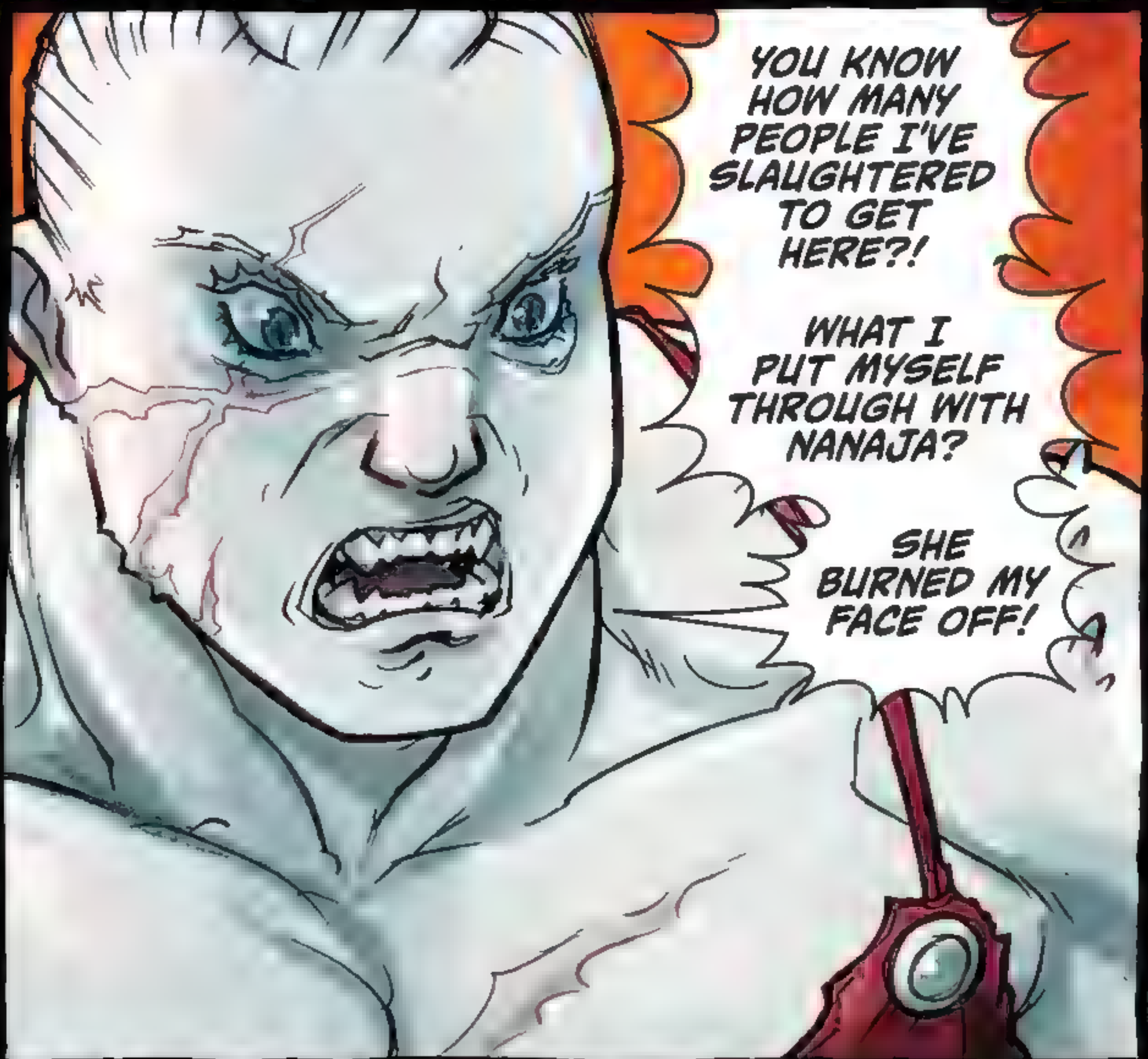
I IMAGINE
YOU'RE NOT
HAPPY WITH
ME.



"NOT
HAPPY WITH
YOU?!"

"NOT
HAPPY WITH
YOU?!"

YOU BET
YOUR ASS I'M
"NOT HAPPY
WITH YOU!"



YOU KNOW
HOW MANY
PEOPLE I'VE
SLAUGHTERED
TO GET
HERE?!

WHAT I
PUT MYSELF
THROUGH WITH
NANAJA?

SHE
BURNED MY
FACE OFF!



I KILLED
SO MANY
PEOPLE FOR
YOU, MOM.

I WAS
READY TO
KILL SO
MANY
MORE.



NOW I
FIND OUT IT'S
ALL BASED
ON A LIE.



I NEED
YOU TO
UNDERSTAND
SOMETHING:

ALL THIS
BLOOD IS
ON YOUR
HANDS.



I DO, BUT
BELIEVE ME - OUR
INTENT WAS TO
REBUILD THULE. A
UNITED THULE. A
TOGETHER.

WE INTENDED
TO TELL YOU
AS SOON AS
WE THOUGHT IT
WAS STABLE.

WITH THE
THREAT OF THE
KNIGHT COMING,
THINGS WERE --

STOP

YOU DON'T
GET WHAT I'M
SAYING.



THIS IS A
WARNING.

THESE
DEATHS ARE
YOUR DOING. THE
VICTIMS ARE
YOUR OWN.

THEY ALL
DESERVE
VENGEANCE.



I'LL MAKE
SURE THEY
GET IT.

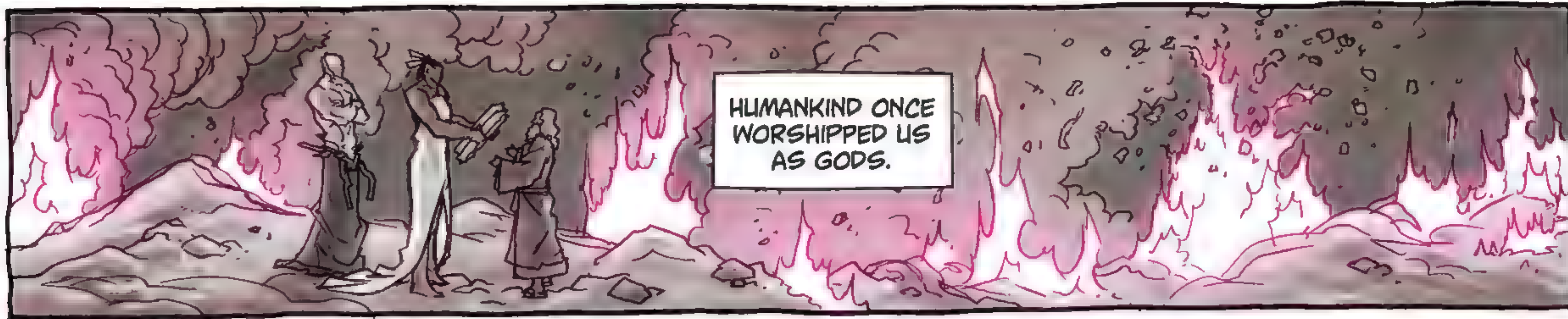
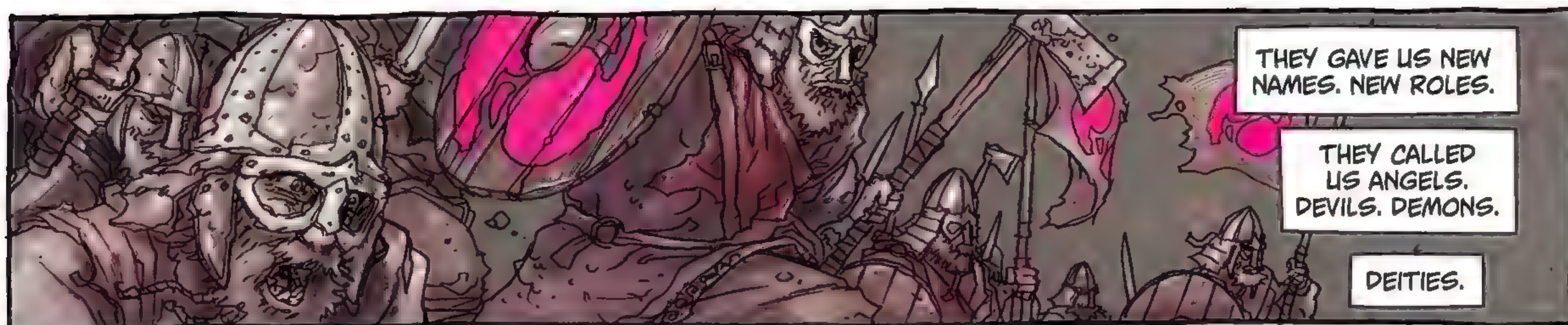
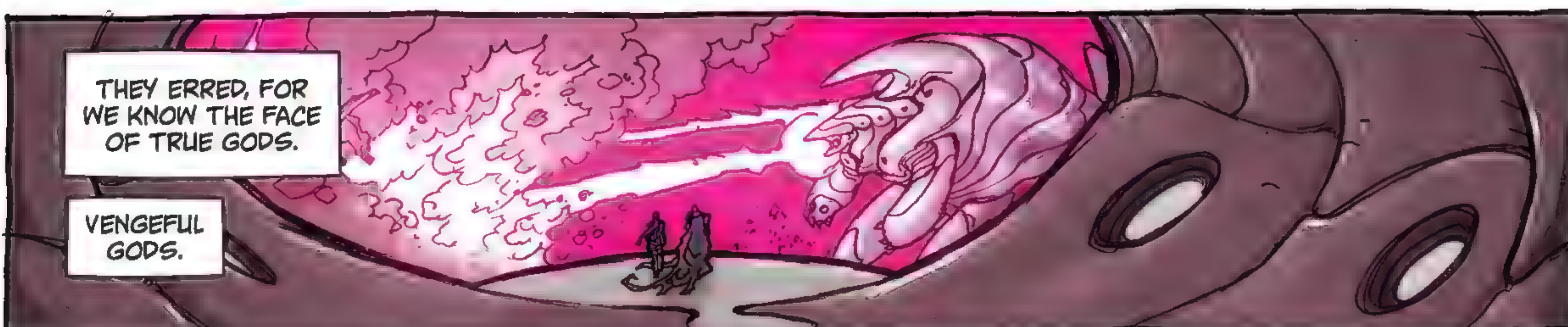


IMAGE COMICS PRESENTS



JOE KEATINGE WRITER



ROSS CAMPBELL
ARTIST (PGS 189-195)

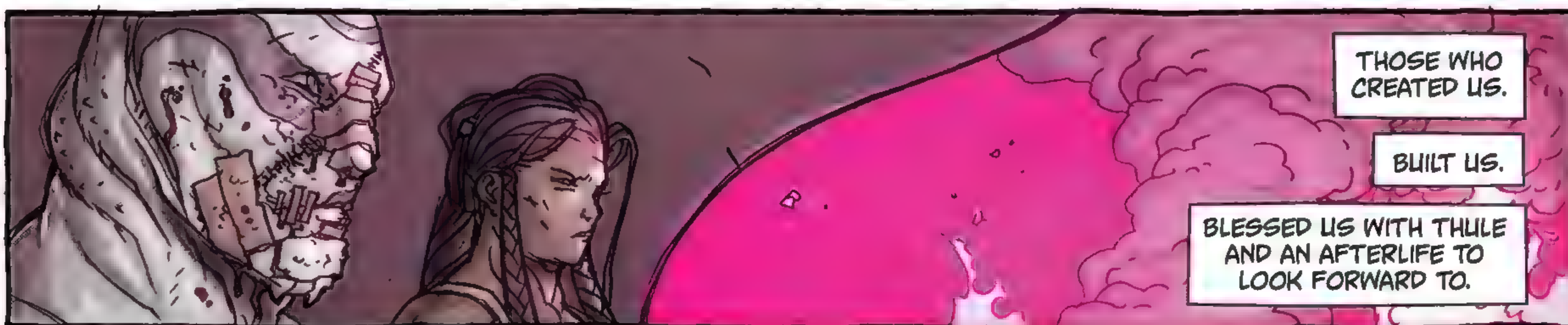
OWEN GIENI
ARTIST (PGS 196-197)

EMI LENOX
ARTIST (PGS 198-199)

GREG HINKLE
ARTIST (PGS 200-201)

SLOANE LEONG
ARTIST (PGS 202-203)

JED DOUGHERTY
ARTIST (PGS 204-205)



OWEN GIENI w/ CHARIS SOLIS
COLOURISTS

ED BRISSON
LETTERER



GLORY

THIS TIME, THEY'LL
FINISH US.

WAR TORN

PART TWO: MISSING IN ACTION

GLORY CREATED BY
ROB LIEFELD



SO...
WAIT.

HOW DO
WE KNOW THIS
THING IS COMING
TO EARTH?

NOT TO
DEFLATE YOUR EGO,
BUT IF THESE "KNIGHTS"
ARE ACTUALLY GODS, YOU
PROBABLY DON'T RANK
ALL THAT HIGH IN
THEIR EYES.

THEY MAY
NOT EVEN
REALIZE YOU'RE
GONE.



THULE HAS
CONQUERED WORLDS
BEYOND YOUR
COMPREHENSION.

REALITIES
BEYOND YOUR
KNOWLEDGE.

ALL THOSE
FELL TO US,
BECAUSE WE
WERE
THOROUGH.

WE TOOK
NO PRISONERS.
ALLOWED NO
SURVIVORS.



WHERE DO
YOU THINK WE
LEARNED TO DO
THIS? WE MODELED
OURSELVES AFTER
THE KNIGHTS.

IF WE
WOULD DO IT,
SO WOULD
THEY.

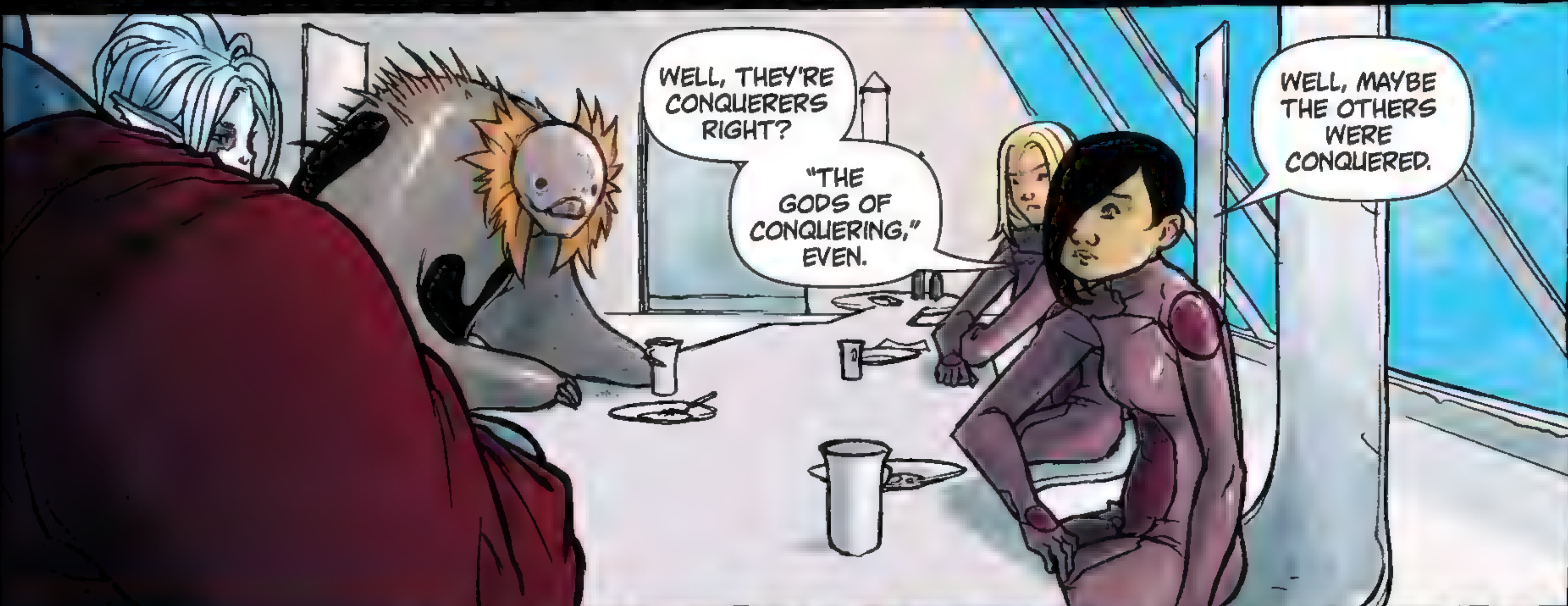
A
HUNDREDFOLD.



THE ONLY
QUESTION IS
WHY IT'S
ALONE.

THEY ALWAYS
OPERATED AS
A WHOLE.

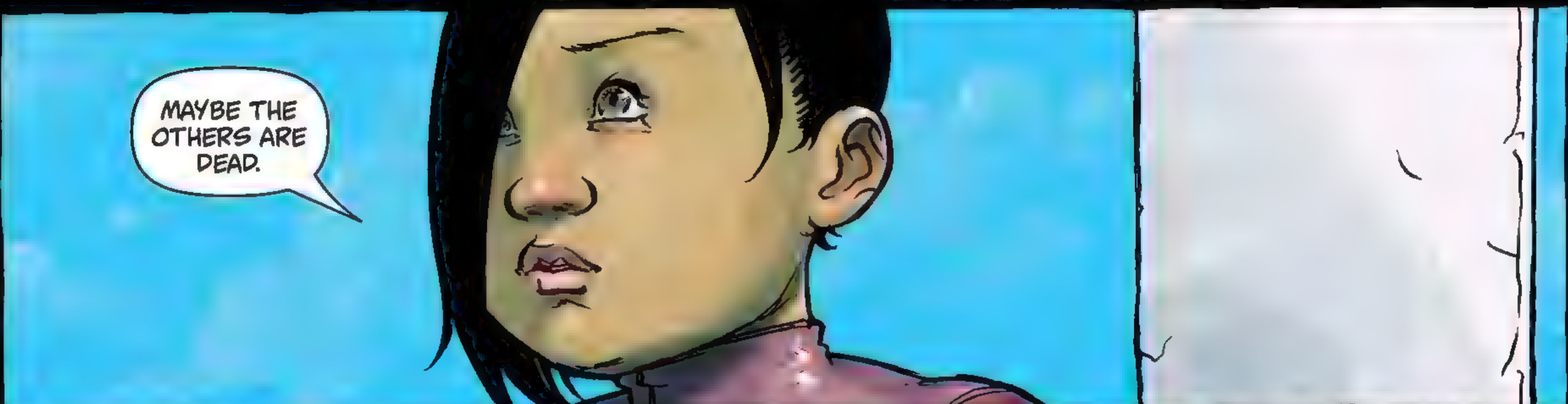
NEVER
INDEPENDENT.



WELL, THEY'RE
CONQUERERS
RIGHT?

"THE
GODS OF
CONQUERING,"
EVEN.

WELL, MAYBE
THE OTHERS
WERE
CONQUERED.

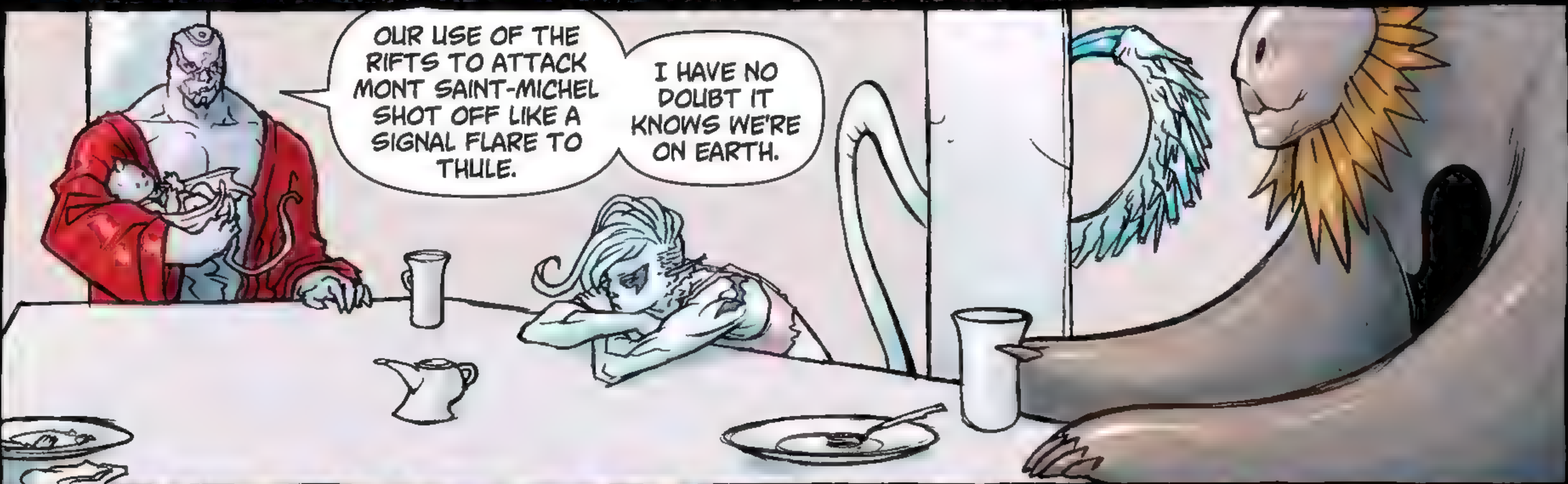


MAYBE THE
OTHERS ARE
DEAD.



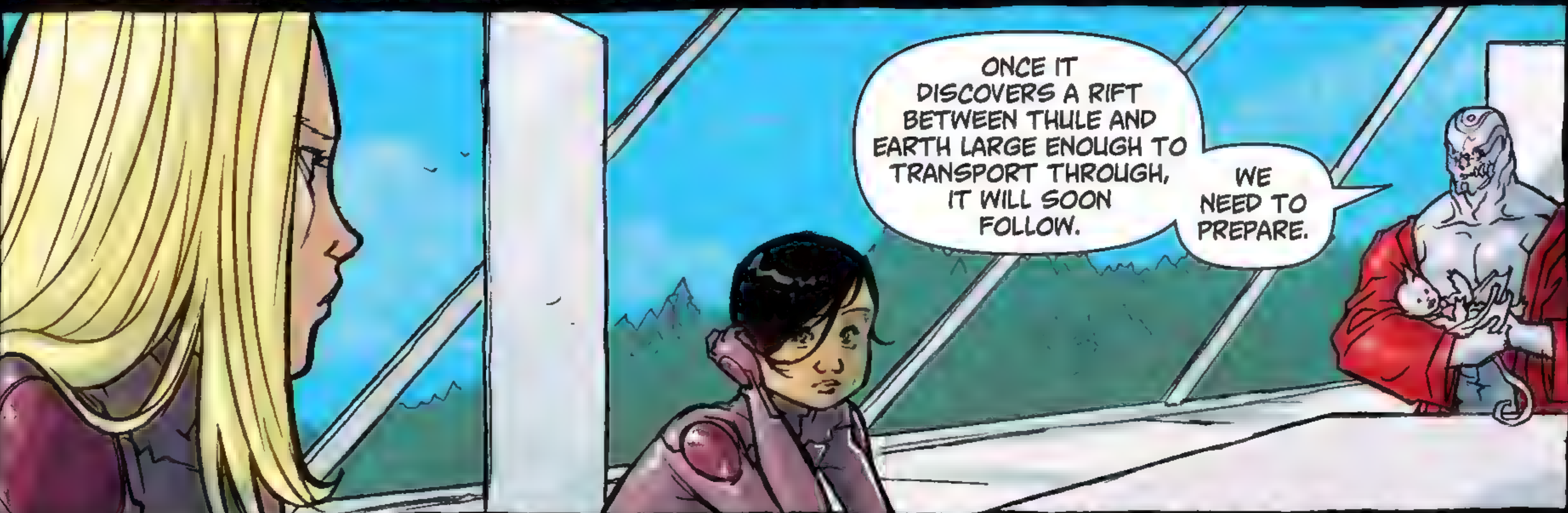
IT'S A DISTINCT POSSIBILITY.

WHATEVER THE SITUATION, WE'RE OUT OF TIME.



OUR USE OF THE RIFTS TO ATTACK MONT SAINT-MICHEL SHOT OFF LIKE A SIGNAL FLARE TO THULE.

I HAVE NO DOUBT IT KNOWS WE'RE ON EARTH.



ONCE IT DISCOVERS A RIFT BETWEEN THULE AND EARTH LARGE ENOUGH TO TRANSPORT THROUGH, IT WILL SOON FOLLOW.

WE NEED TO PREPARE.



LISTEN, IF WE'RE GOING TO GET KILLED SOON, I THINK WE WOULD LIKE AT LEAST A LITTLE TIME TO OURSELVES.

MAKE PEACE WITH OUR MAKERS. SAY BYE TO OUR LOVED ONES.

THAT KIND OF THING.

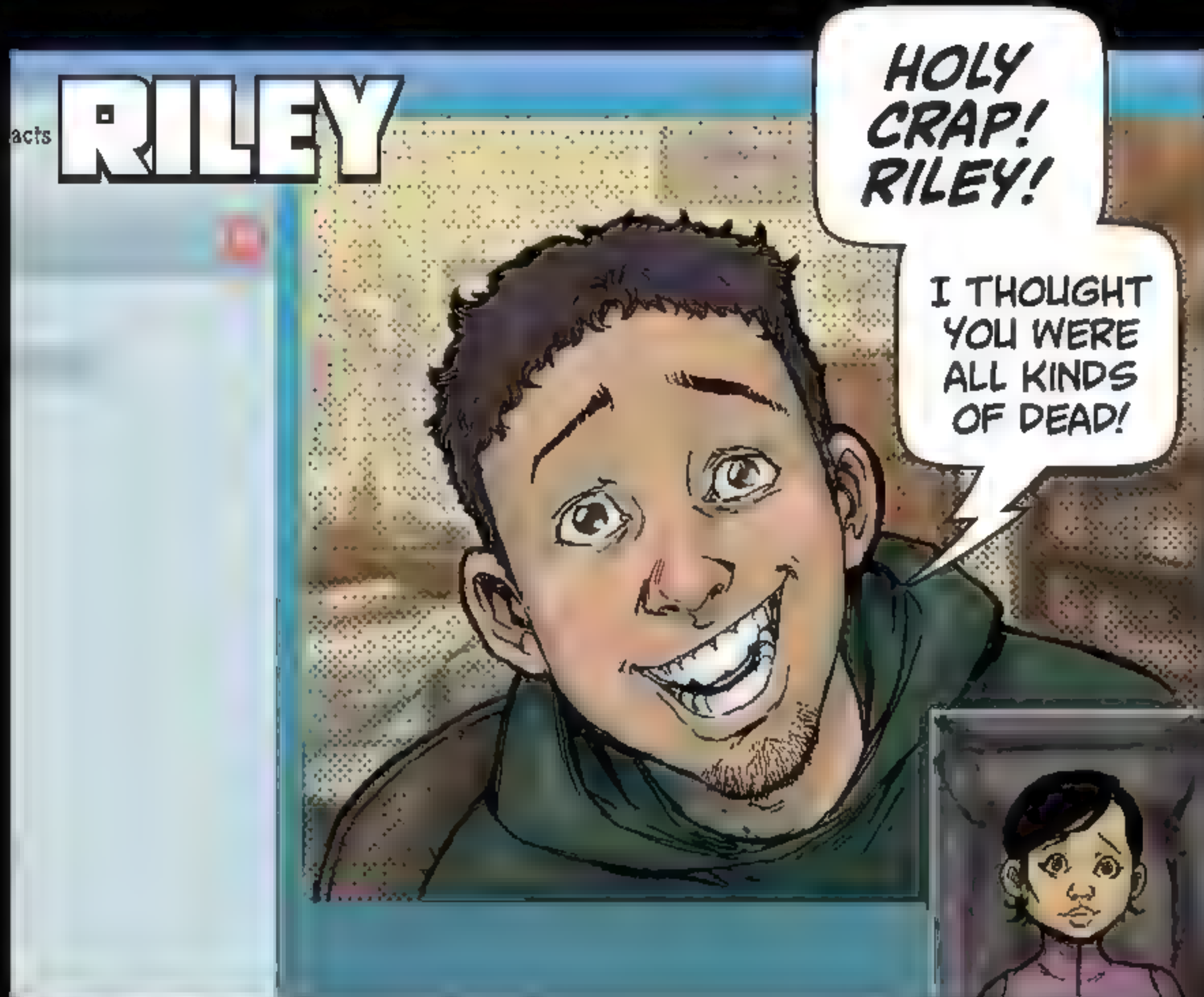
OF COURSE.

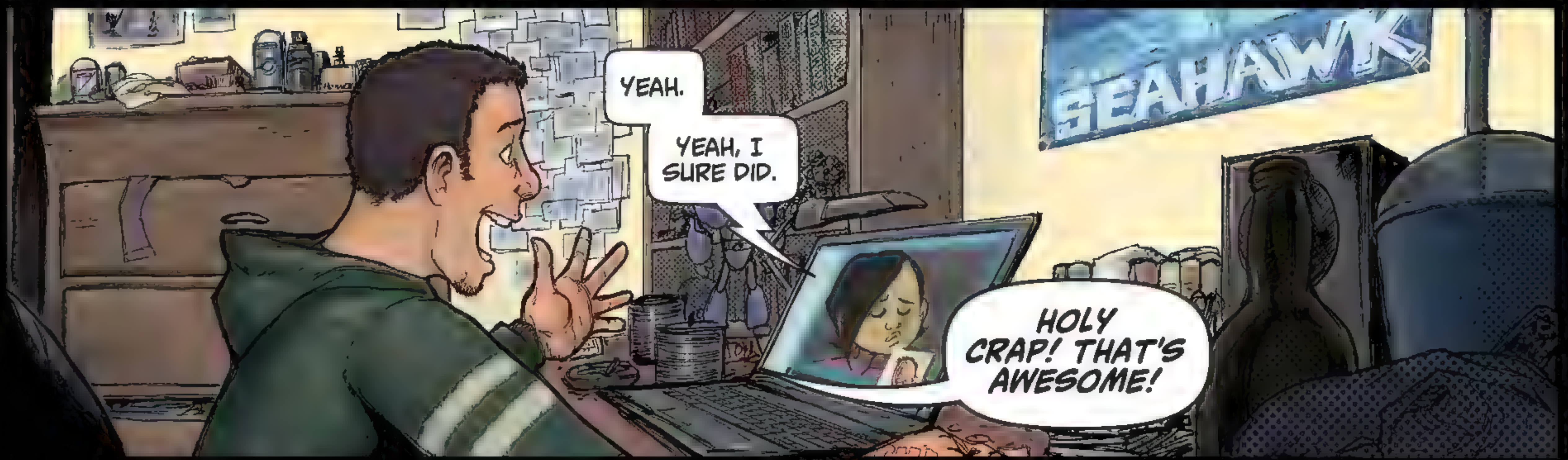
DO WHAT YOU MUST WITHIN YOUR FINAL HOUR.

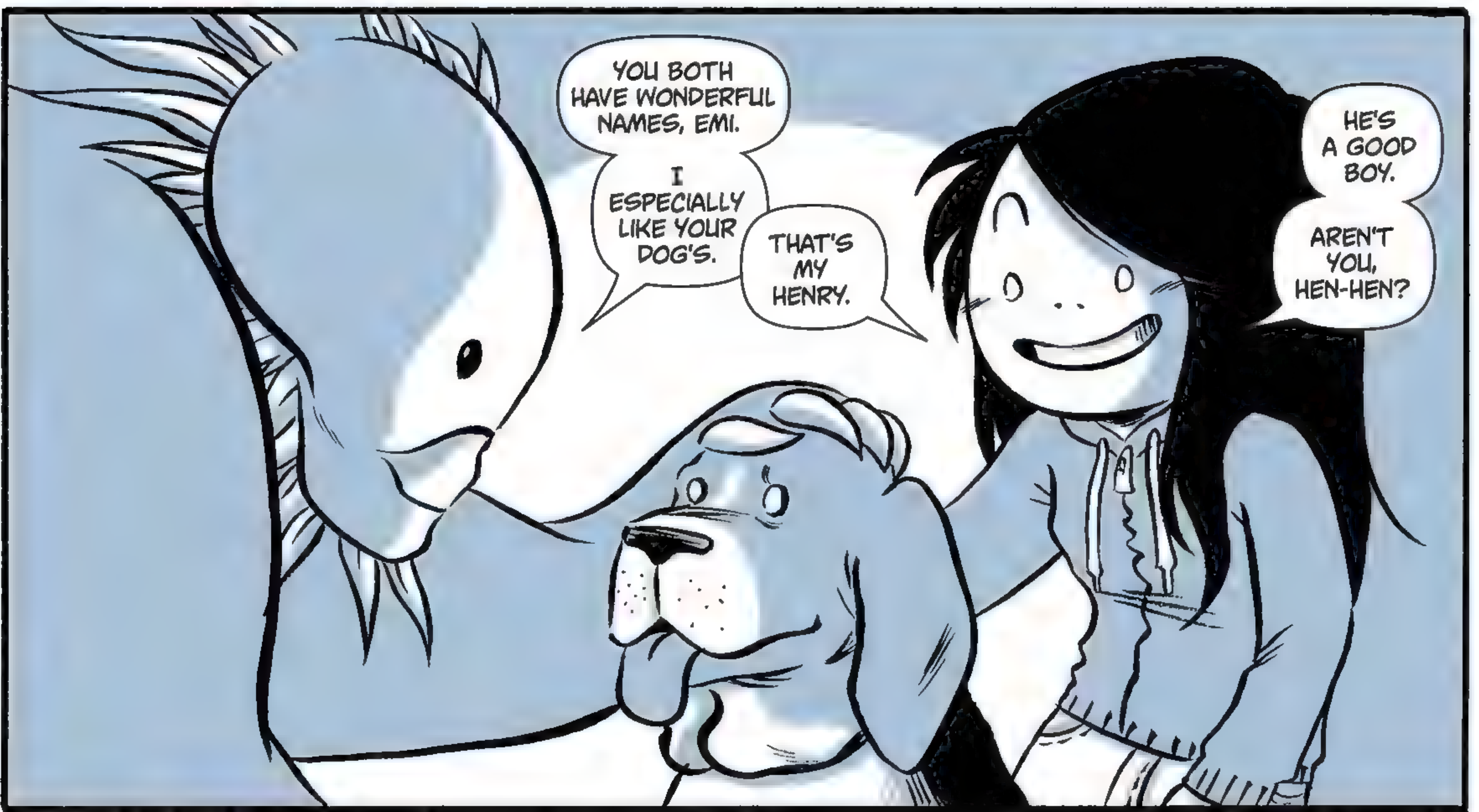
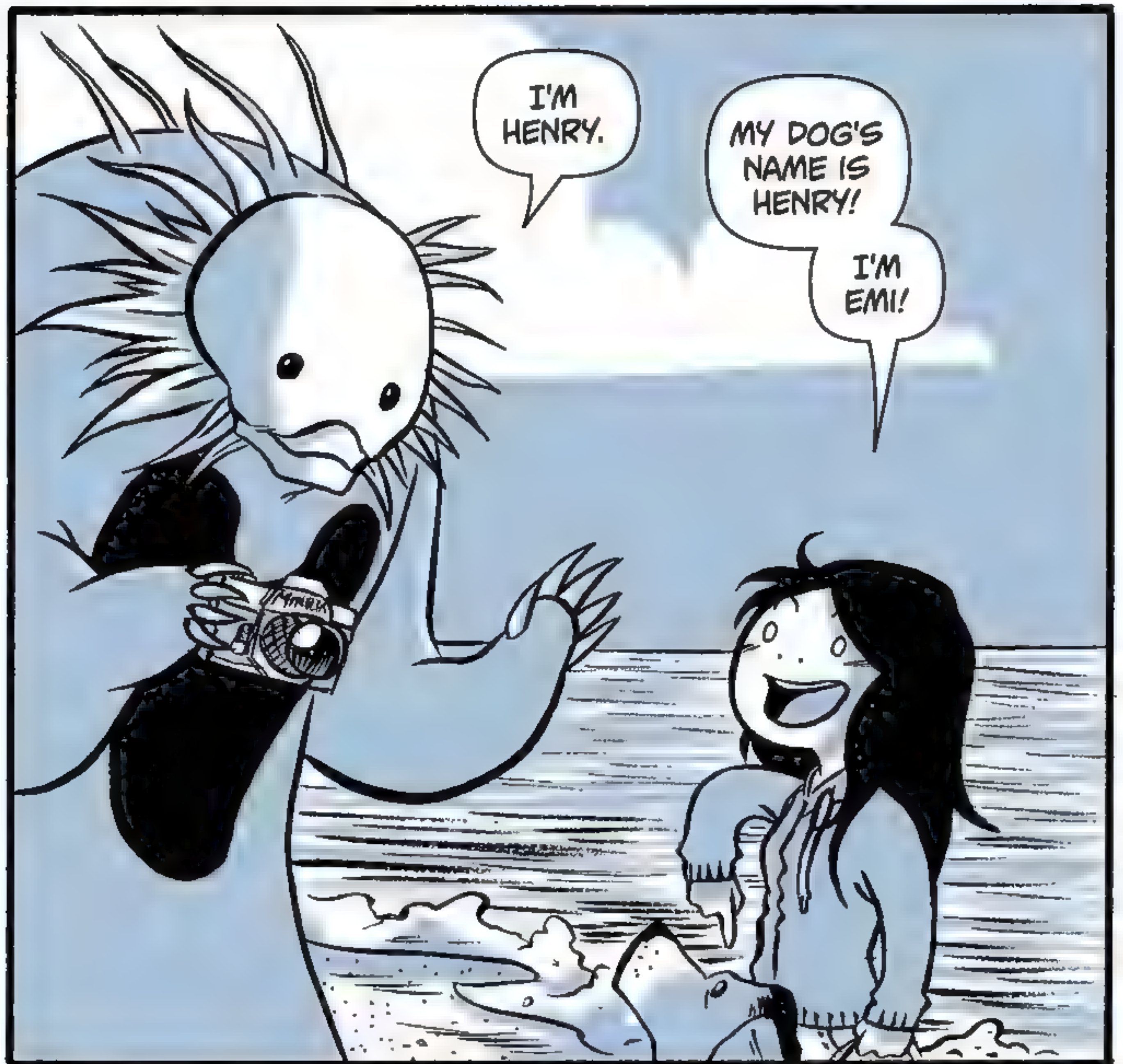
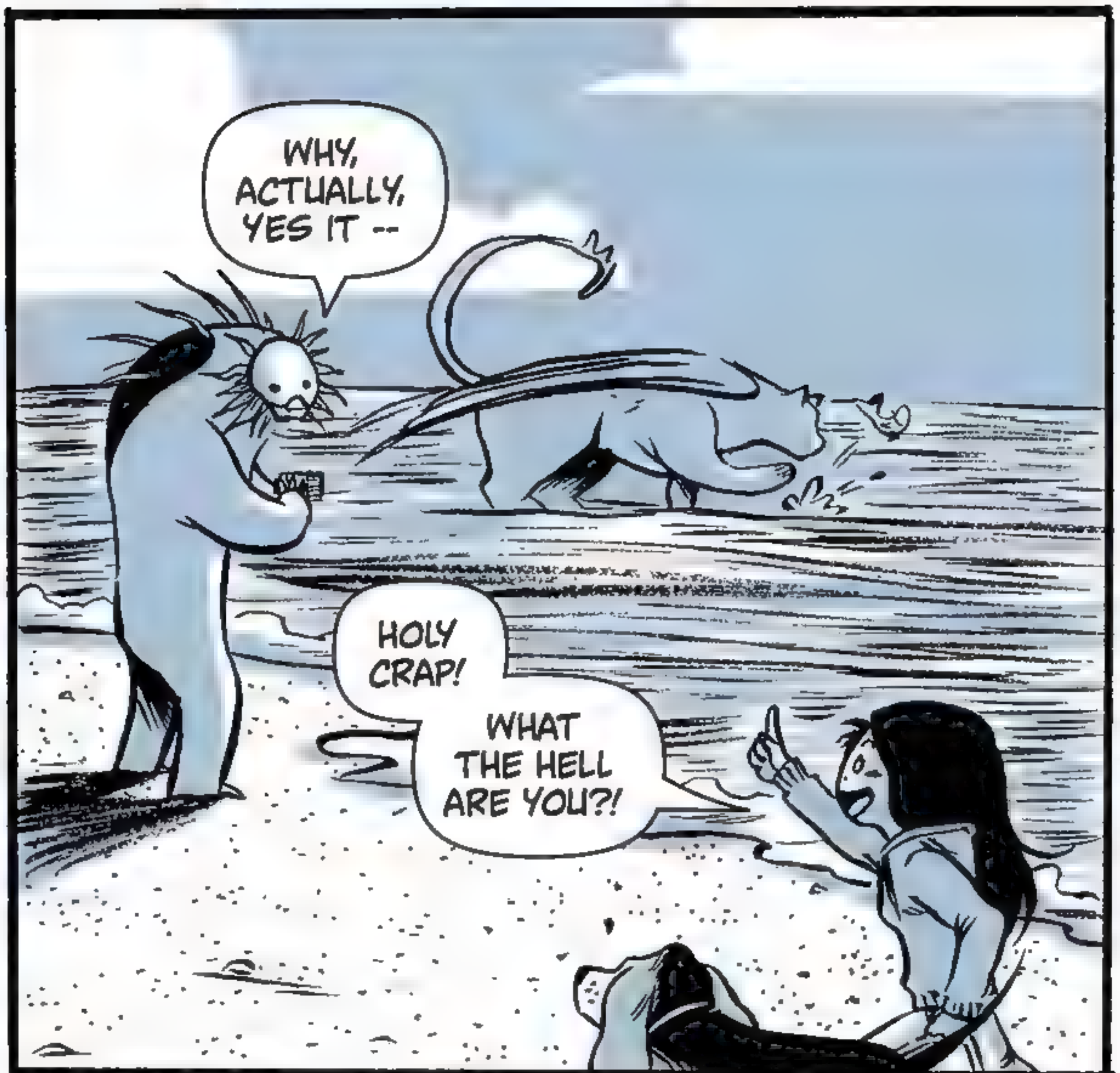


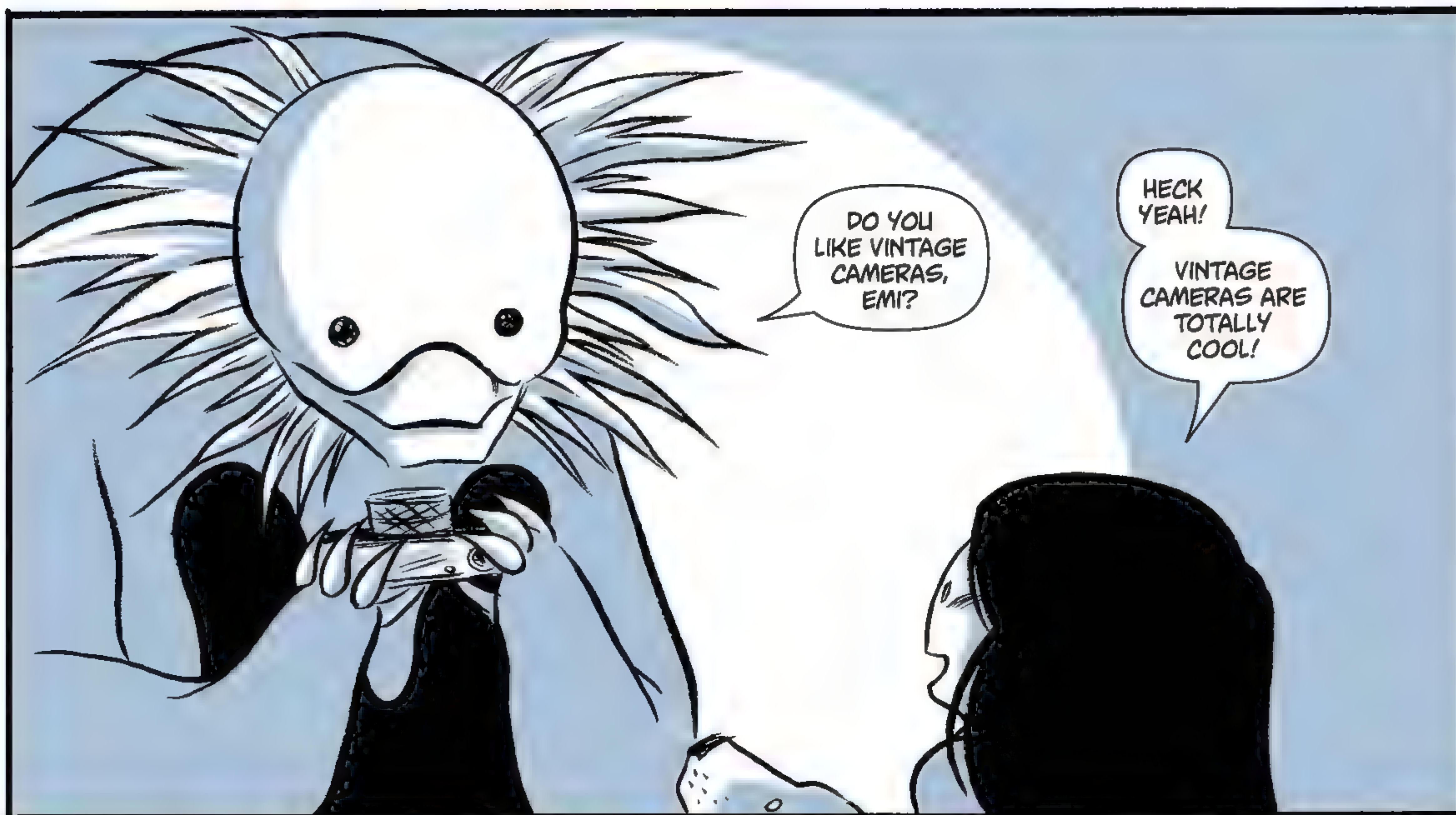
GREAT.

DO YOU GUYS HAVE INTERNET?









DO YOU
LIKE VINTAGE
CAMERAS,
EMI?

HECK
YEAH!

VINTAGE
CAMERAS ARE
TOTALLY
COOL!



HERE. YOU
CAN HAVE
MINE.

WHAT?!

SERIOUSLY?!



CERTAINLY.

I DON'T
THINK I'LL
BE NEEDING
IT ANYMORE.



WHOA!

THANK
YOU! THANK
YOU SO
MUCH!

THIS
IS SO
COOL!



OF
COURSE,
DEAR.

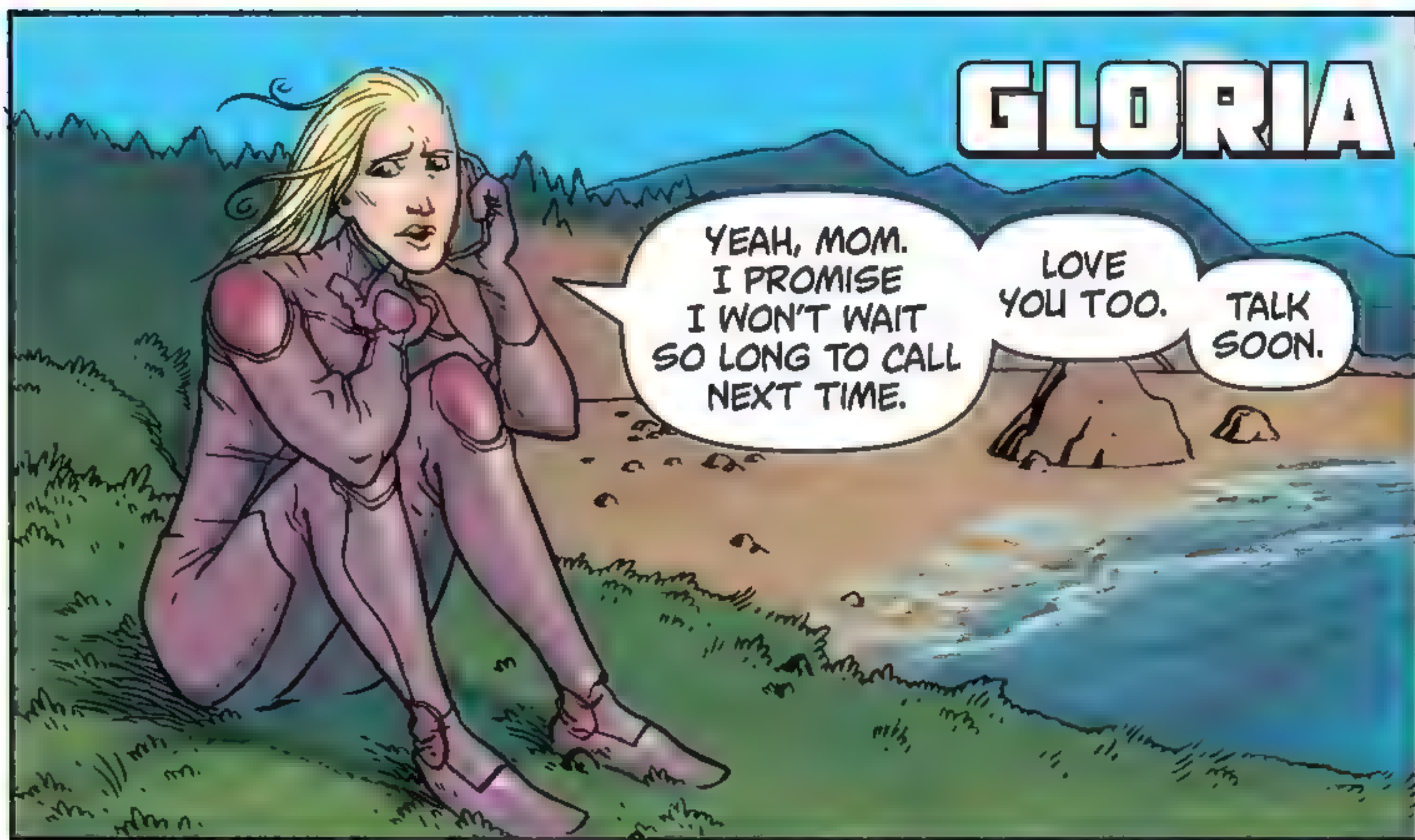
TAKE
GOOD CARE
OF IT.

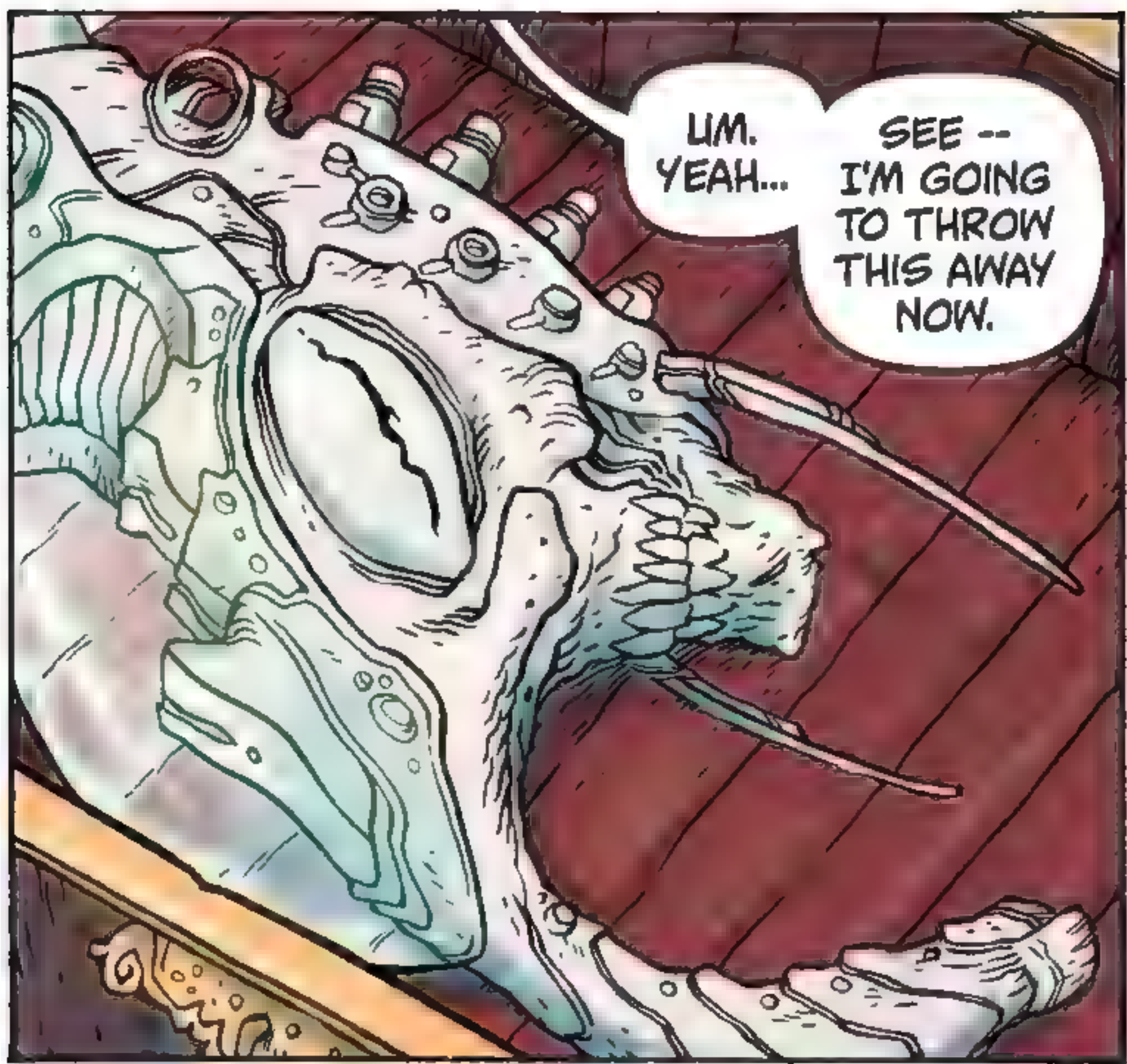
I WILL! I
PROMISE!



I KNOW
YOU WILL,
EMI.

I KNOW
YOU
WILL.





UM.
YEAH...

SEE --
I'M GOING
TO THROW
THIS AWAY
NOW.

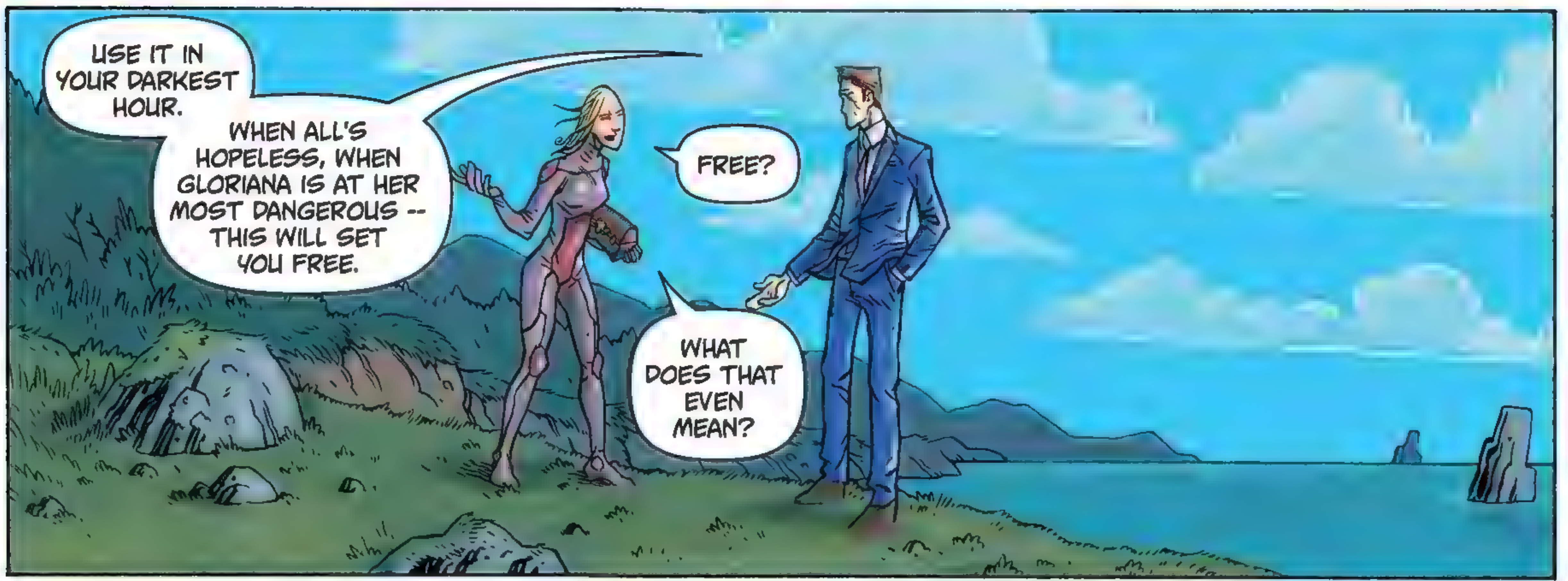


I URGE YOU NOT TO.
OUR ORGANIZATION PUT
A LOT OF TIME, MONEY
AND EFFORT INTO
DEVELOPING THE
SUMMONER.

RECEIVING
IT IS A
BLESSING.

FORGIVE
ME FOR NOT
BELIEVING YOU.
AT ALL.

WHAT DOES
THIS EVEN
DO?



USE IT IN
YOUR DARKEST
HOUR.

WHEN ALL'S
HOPELESS, WHEN
GLORIANA IS AT HER
MOST DANGEROUS --
THIS WILL SET
YOU FREE.

FREE?

WHAT
DOES THAT
EVEN
MEAN?



IT MEANS
YOU CAN FINALLY
RELIEVE THE WORLD
OF GLORIANA
DEMETER.



YOU CAN
FINALLY END
HER LIFE.

NANAJA + THE BABY



SO.

THEY MADE
ANOTHER
ONE, HUH?



I CAN'T
BELIEVE THEY
HAVEN'T EVEN
NAMED YOU
YET.

GUESS
THEY'RE WORRIED
ABOUT SCREWING
YOU UP TOO.

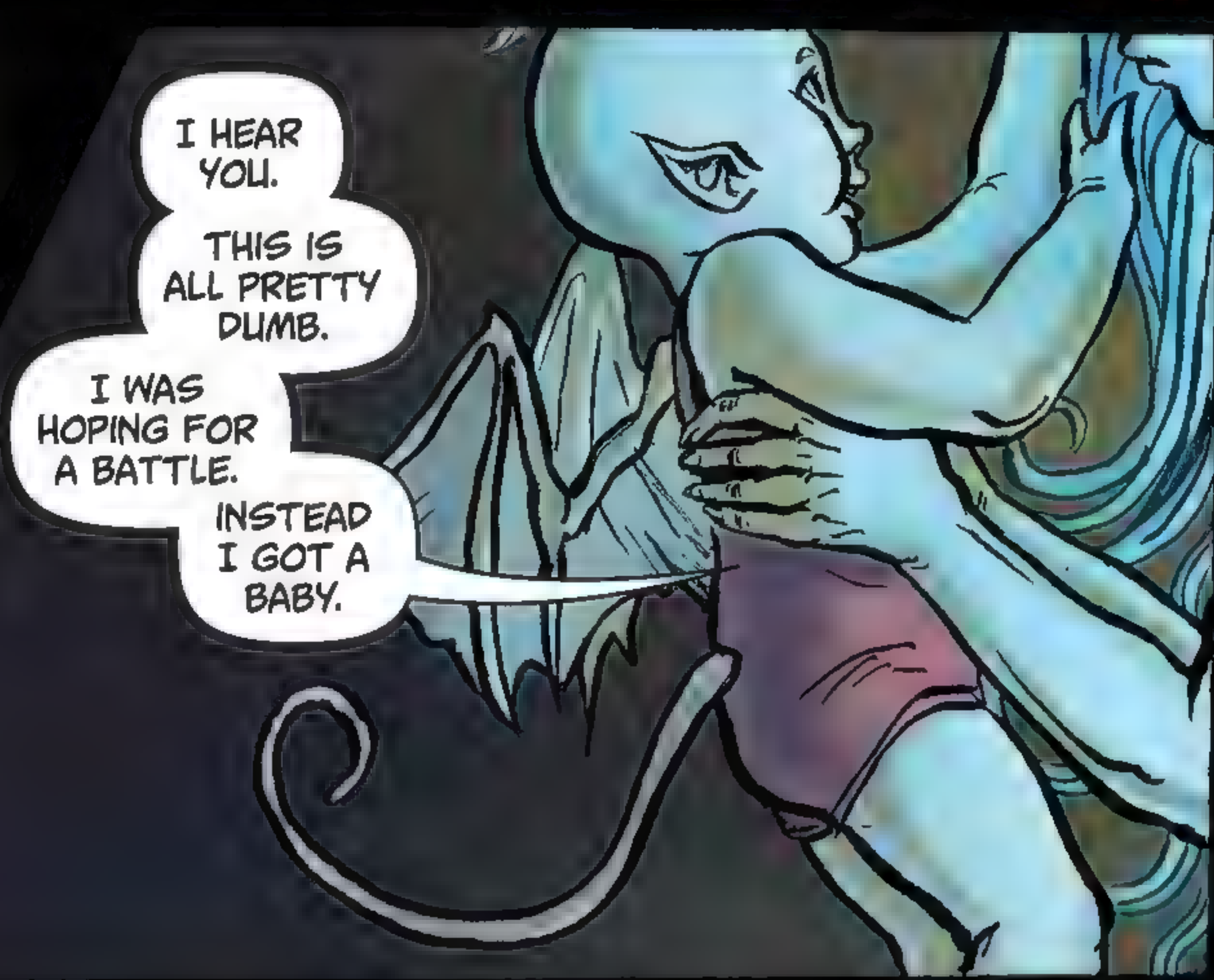


WELL, THEY
TEACHING YOU
ANYTHING
WORTHWHILE?

I'M GUESSING
IT'S A BUNCH OF
BULL—

BELIEVE ME,
I'M VERY
FAMILIAR WITH
MOM AND DAD'S
BULL—

NUB.



I HEAR
YOU.

THIS IS
ALL PRETTY
DUMB.

I WAS
HOPING FOR
A BATTLE.

INSTEAD
I GOT A
BABY.



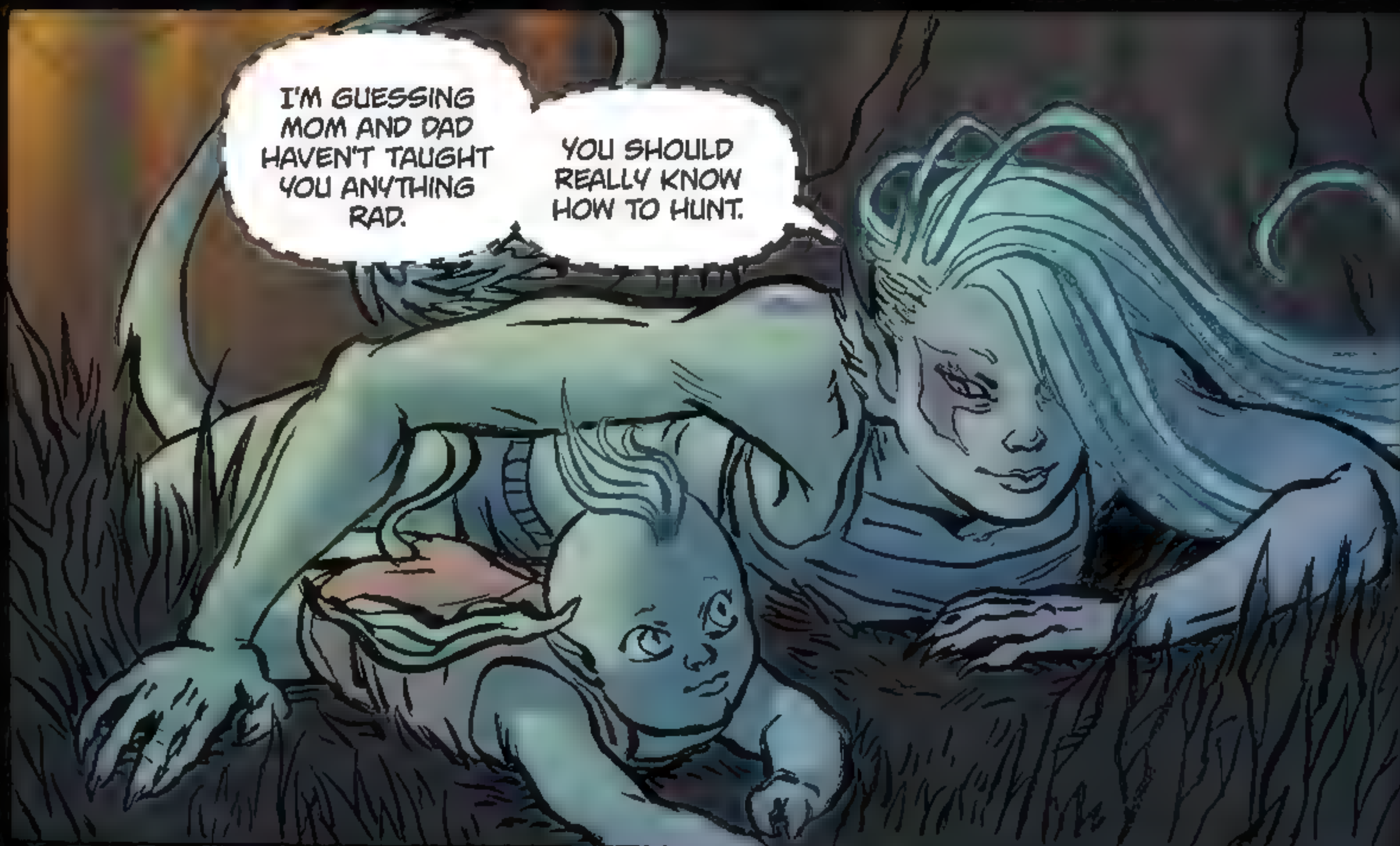
WELL,
YOU'RE HERE
NOW.

WE MIGHT
AS WELL GO
DO SOMETHING
COOL.



EVER BEEN
HUNTING?

NUB.



I'M GUESSING
MOM AND DAD
HAVEN'T TAUGHT
YOU ANYTHING
RAD.

YOU SHOULD
REALLY KNOW
HOW TO HUNT.



MOST PEOPLE
USE WEAPONS -- GUNS,
KNIVES, WHATEVER -- BUT
MOST PEOPLE ARE
REALLY ~~STUPID~~
STUPID.

WE
DON'T NEED
WEAPONS.

WE JUST
NEED TO
STRIKE.



I'M ALREADY
TALKING TOO
MUCH.

SIT
BACK AND
WATCH.



HOLY
~~SHIT~~
SHIT!

YOU CAN
BREATHE FIRE?!
THAT'S
AWESOME!

WE'RE
GONNA GET
ALONG GREAT,
BABY!

NUB.

DEMETER + SILVERFALL

I THINK
IT'S PRETTY
SAFE TO SAY
WE'VE HAD OUR
LAST CHILD,
RIGHT?

...

RIGHT.

YOUR
JAW.

SORRY.

I FEEL
YOUR
PAIN.

I CAN'T
BELIEVE
GLORIANA WAS
SO LITTLE
ONCE.

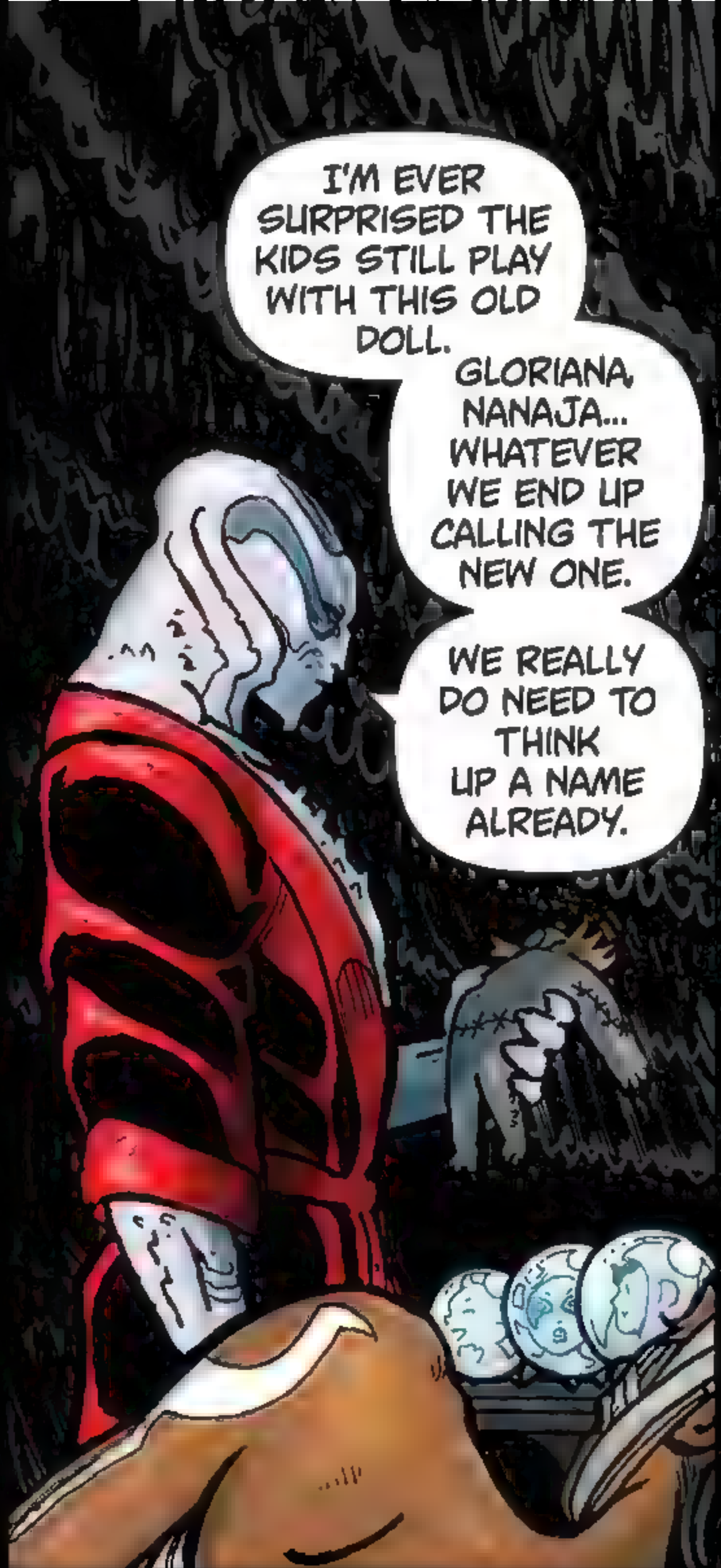
I WISH
I WAS THERE
FOR HER
MORE.

INSTEAD
OF, YOU
KNOW...

...TRYING TO
KILL EACH OTHER.

≡SIGH≡

WE'RE
A COUPLE OF
TRULY AWFUL
PARENTS, AREN'T
WE?



I'M EVER
SURPRISED THE
KIDS STILL PLAY
WITH THIS OLD
DOLL.

GLORIANA,
NANAJA...
WHATEVER
WE END UP
CALLING THE
NEW ONE.

WE REALLY
DO NEED TO
THINK
UP A NAME
ALREADY.



I GET WHY
YOU'RE RELUCTANT
TO GO WITH
SOMETHING THULE
AGAIN, BUT--

SHH.



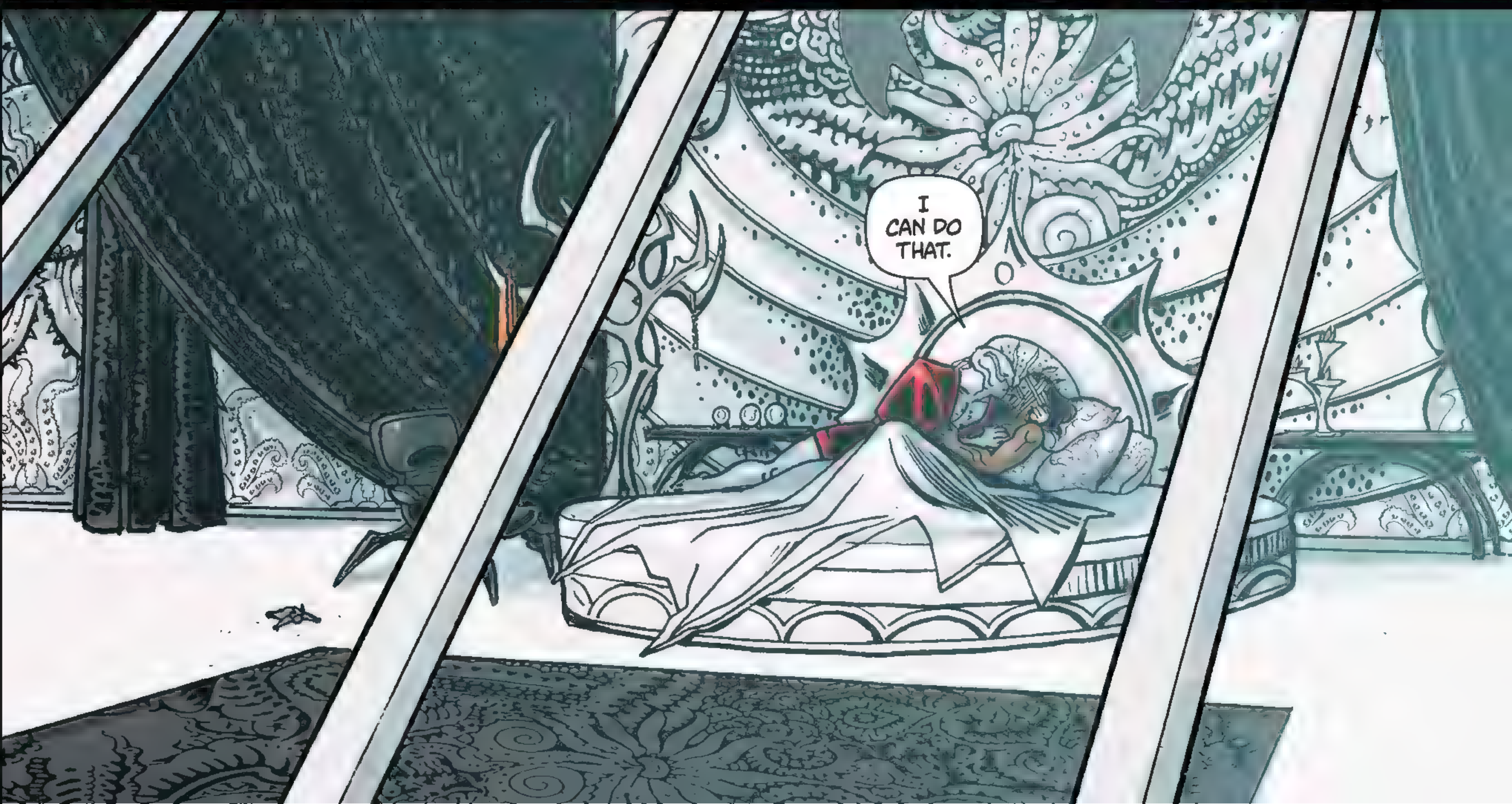
WE'RE
ABOUT
TO DIE.

LET'S NOT
WASTE OUR
TIME.

WHAT DO
YOU...?



JUST SHUT
UP AND LAY
WITH ME.



I
CAN DO
THAT.



GLORY

YOU'RE BACK TO DRINKING WINE?

REALLY?

THAT'S WHAT YOU'RE DOING WITH YOUR LAST MOMENTS ON EARTH?

I'VE BEEN THINKING.

A LOT.

ABOUT WHAT HAPPENED LAST TIME I FOUGHT A KNIGHT.

BACK WHEN I MET HENRY.

MEDIC!

WE'VE GOT A LIVE ONE!

I'M STILL INVESTIGATING THESE--

TRUST ME! THEY'RE DEAD!

HURRY IT UP!



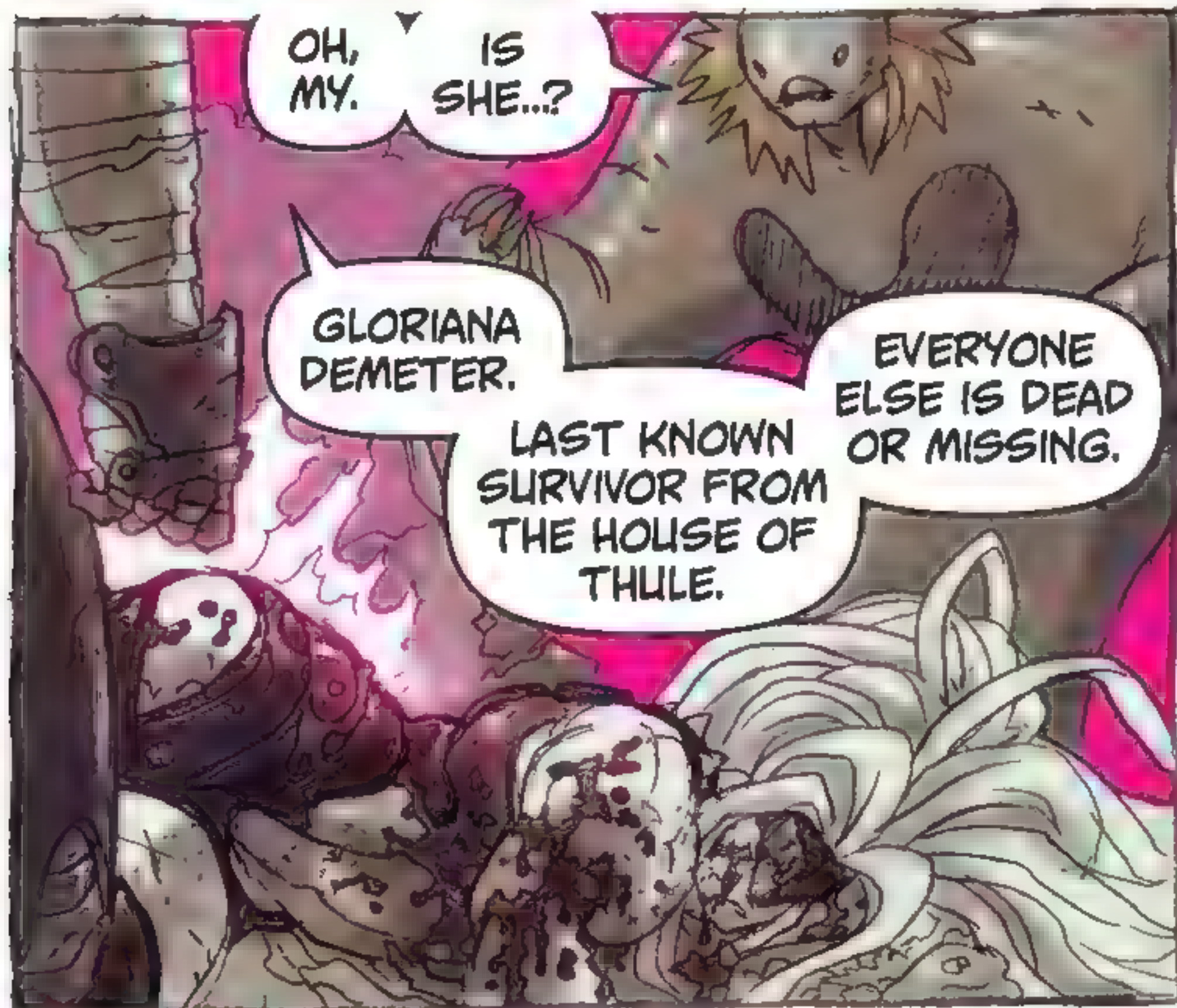
OH, MY.

IS SHE...?

GLORIANA DEMETER.

LAST KNOWN SURVIVOR FROM THE HOUSE OF THULE.

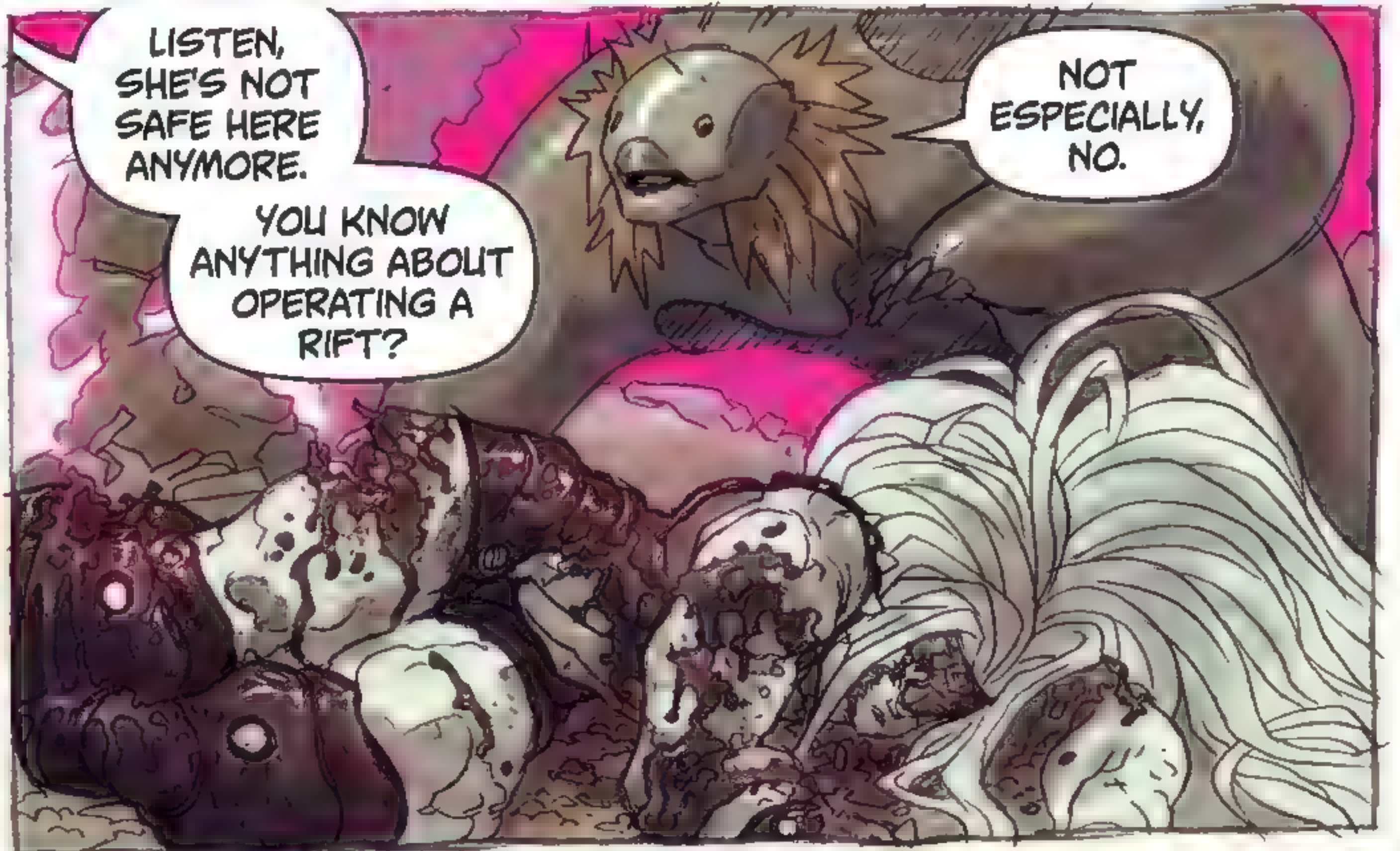
EVERYONE ELSE IS DEAD OR MISSING.



LISTEN, SHE'S NOT SAFE HERE ANYMORE.

YOU KNOW ANYTHING ABOUT OPERATING A RIFT?

NOT ESPECIALLY, NO.



THEN FOLLOW ME.

WE NEED TO GET HER FAR, FAR AWAY.

TO WHERE?



EARTH!





I DIDN'T STAND A CHANCE AGAINST THE KNIGHT.

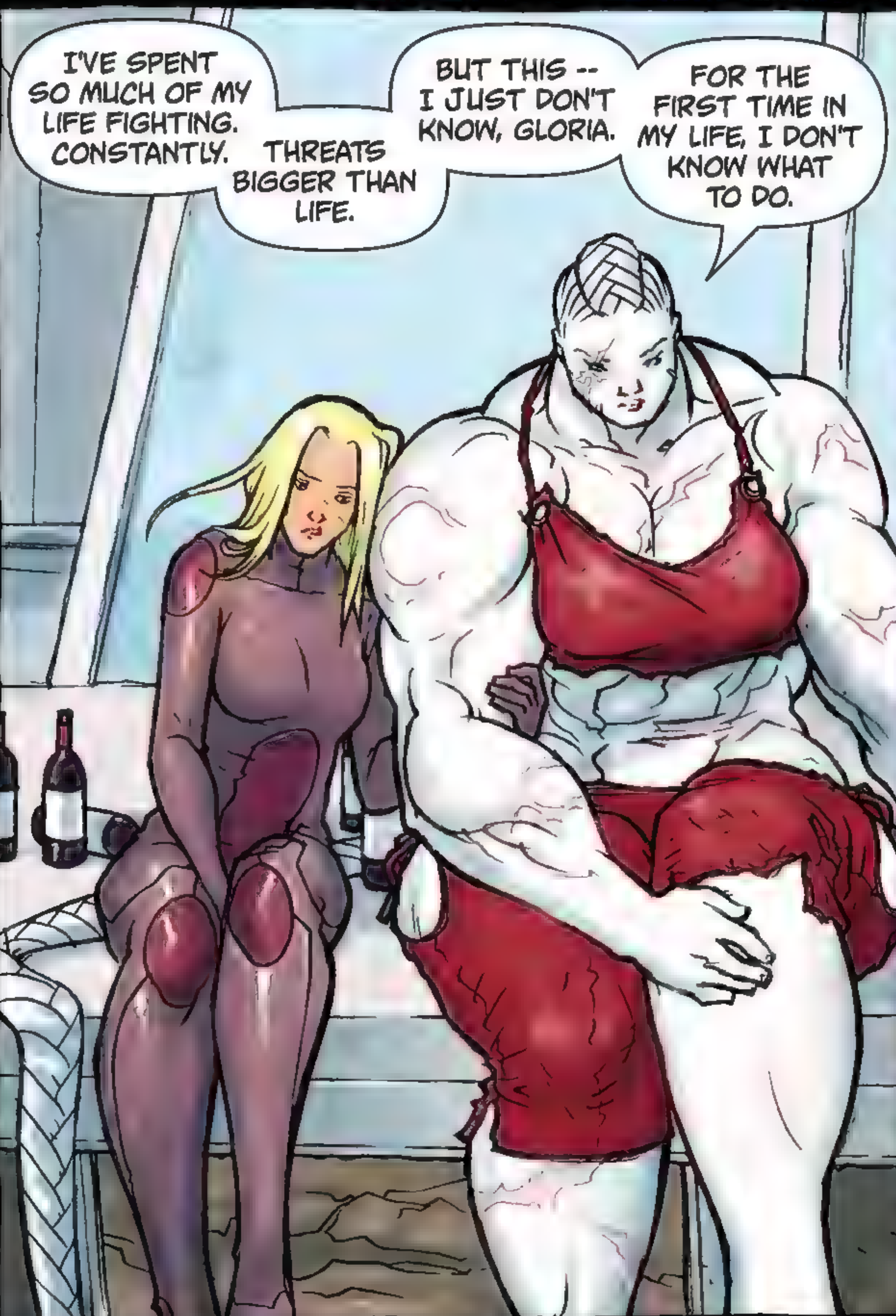
I LEAPT TO ATTACK AND... THAT WAS IT.

I WAS DONE.



YOU KNOW WHAT I WAS LIKE WHEN YOU FOUND ME WITH HENRY.

HOW BROKEN I WAS. HOW BROKEN I STILL AM.



I'VE SPENT SO MUCH OF MY LIFE FIGHTING. CONSTANTLY.

THREATS BIGGER THAN LIFE.

BUT THIS -- I JUST DON'T KNOW, GLORIA.

FOR THE FIRST TIME IN MY LIFE, I DON'T KNOW WHAT TO DO.

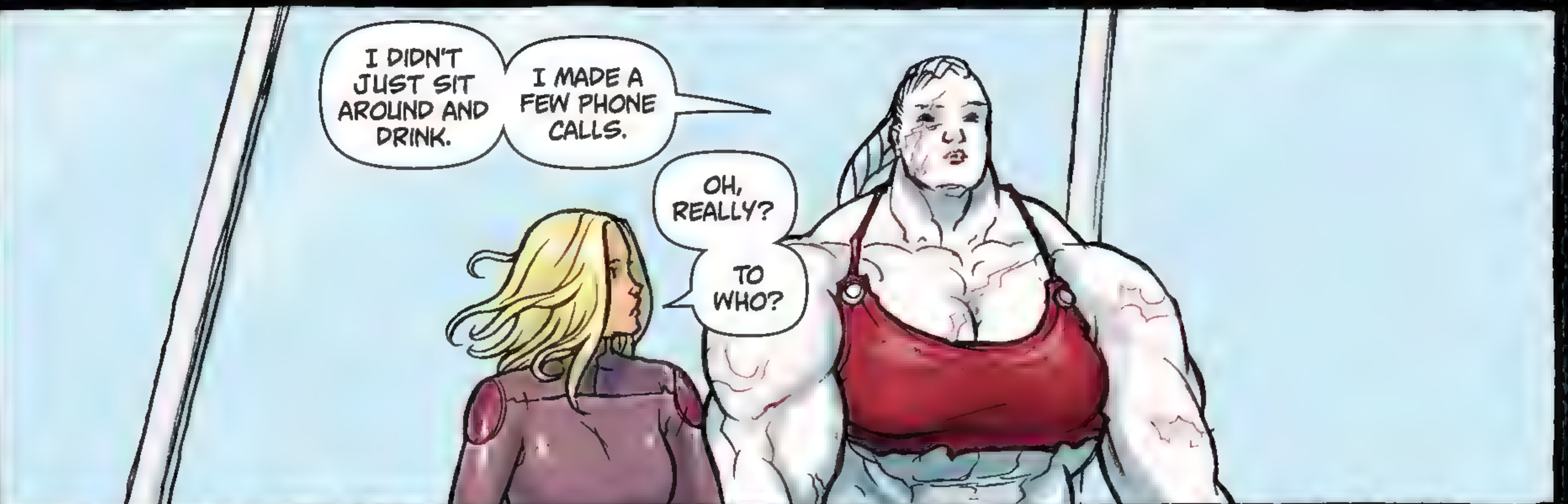


WE'RE GOING TO DO WHAT WE ALWAYS DO.

WE'RE GOING TO FIGHT ANYWAY.

AND YOU KNOW WHAT? MAYBE WE'LL ALL DIE. THAT'S VERY LIKELY.

IT DOESN'T MEAN WE SHOULD SIT AROUND AND DRINK OUR LAST MOMENTS AWAY.



I DIDN'T JUST SIT AROUND AND DRINK.

I MADE A FEW PHONE CALLS.

OH, REALLY?

TO WHO?



EVERYONE.

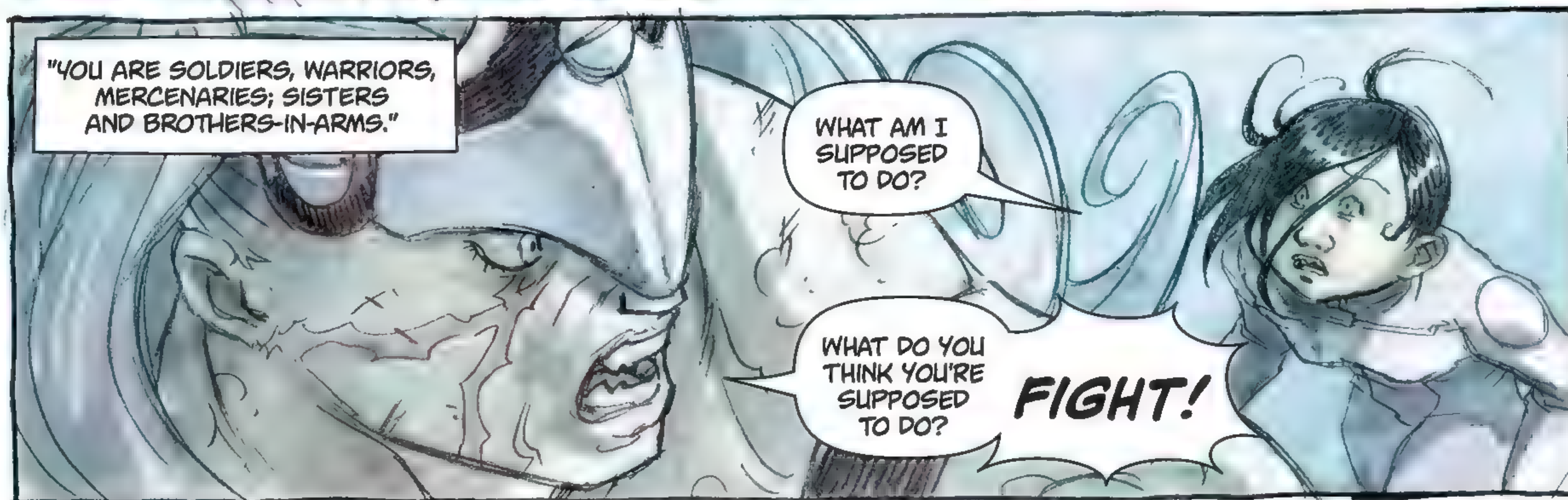
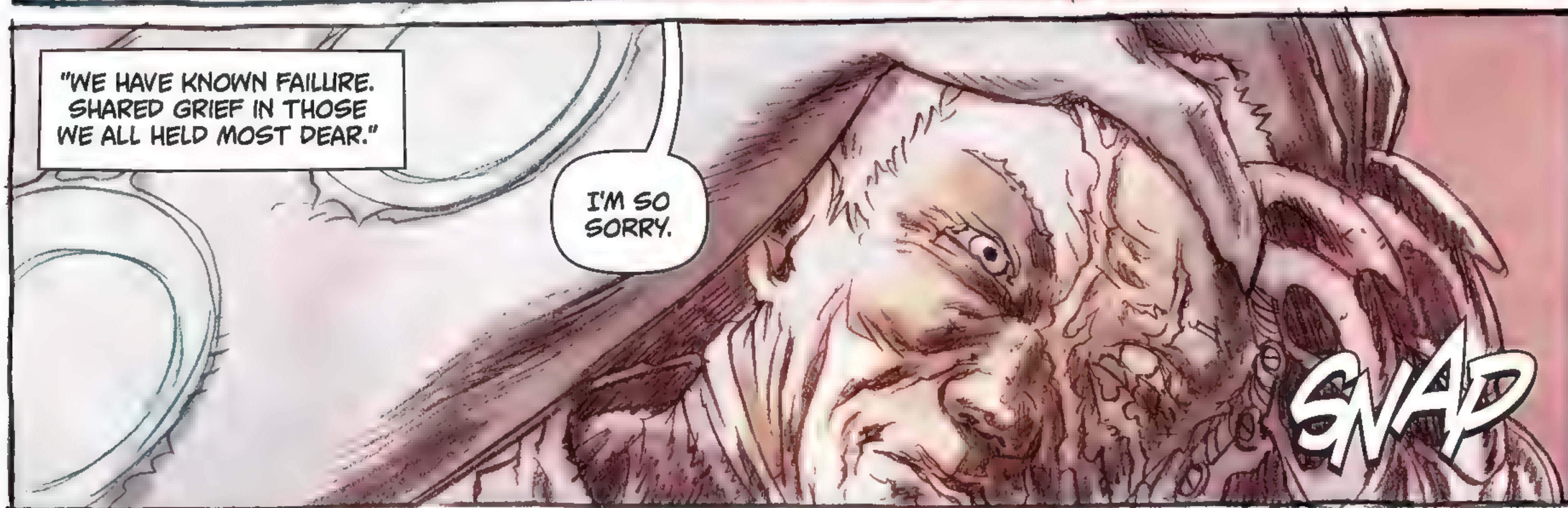
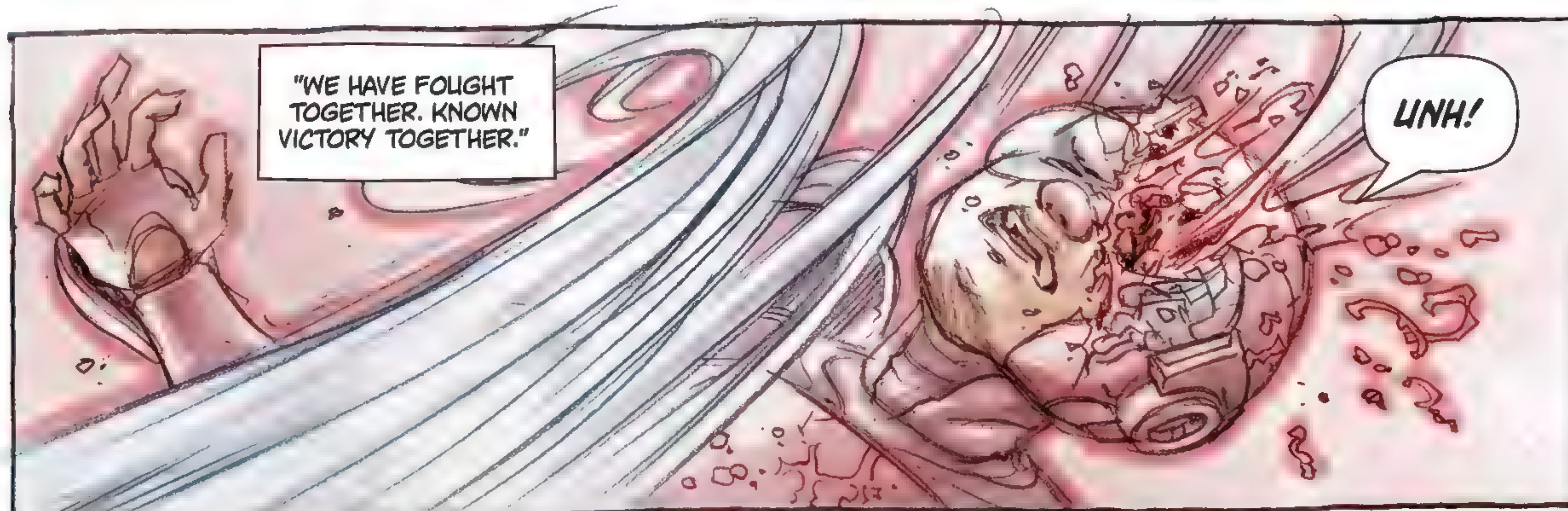


IMAGE COMICS PRESENTS





COME ON,
DEAR; WAKE
UP.

YOU'VE
GOT TO STOP
DREAMING.

"WE UNITE AGAIN
TO FIGHT AN
IMPOSSIBLE WAR."



COULD YOU
PLEASE PASS
THE SYRUP?

"ONE WHICH HAS ALREADY
DEVASTATED MY PEOPLE; A
PEOPLE BRED OVER MILLENNIA
TO CONQUER REALITIES,
TO RAVAGE WORLDS."

JOE KEATINGE
WRITER
ROSS CAMPBELL
ARTIST



"WE GO IN WITHOUT SUCH
GENERATIONAL PREPARATION,
SUCH INHERITED BLOODLUST."

"YET, WE ARE STILL
AT THE READY."

I'M SORRY;
I THOUGHT I
WAS CLEAR.

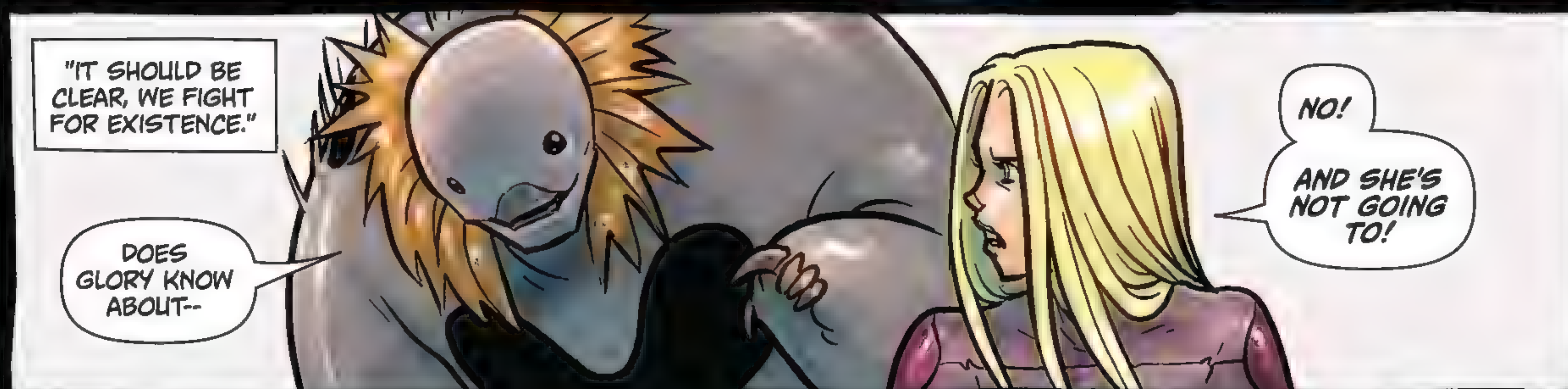
THIS WAS
JUST A ONE
TIME THING.



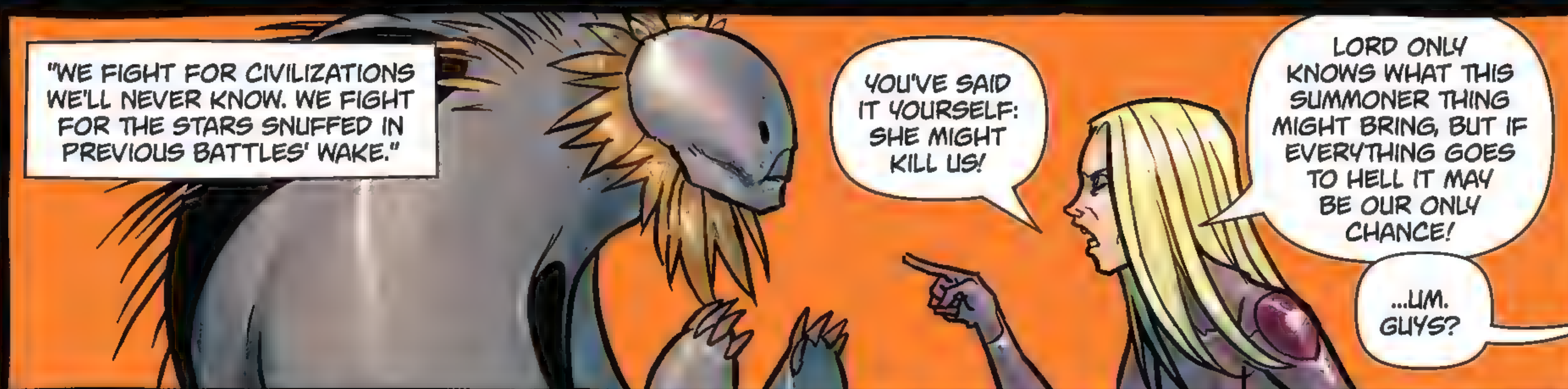
"READY TO
BATTLE."

"READY
TO DIE."

KLANG



OWEN GIENI WITH CHARIS SOLIS COLORISTS ED BRISSON LETTERER



GLORIA

...TODAY, WE
SLAUGHTER
A GOD!



Gloria

Rein
East

Masada

Kaboom

Big Brother

Photon

Vogue

Thermal

Badrock

Dash

Badbear

Wylde

GLORIANA,
THE KNIGHT'S
ARRIVED.

EMERGED
FROM THE RIFT IN
TOKYO.

Kodiak

Seoul

Sharpsmooth

Byrd

THEN IT'S
TIME.

BRACE
YOURSELVES FOR
TELEPORTATION!

Doc Rocket

Brahma

New
Deadlock

New
Shogun

New
Tag

Stasis

Johnny
Panic

New
Fourplay

Red
Shift

Cougar

Sea Hawk

Lethal

Chapel

Cabbot

Blue
Shift

Diehard

AvengeLune

Supremo

Supreme

Beleszava

Henry

Gloria
West

Riley
Barnes

Riptide
5000

Twilight

Kayo

Troll

Combat

Bloodwolf

Rubble

Exit

Psilence

Battlestone

Lord
Silverfall

Lady
Demeter

Nanoja

WAR TORN

PART THREE: GRAND GUIGNOL

GLORIA CREATED BY
ROB LIEFELD



T-HEY
ONLY JUST
GOT HERE.

HOW COULD
THEY HAVE
DESTROYED SO
MUCH IN SO
LITTLE--

SUCK
IT UP,
SIS!

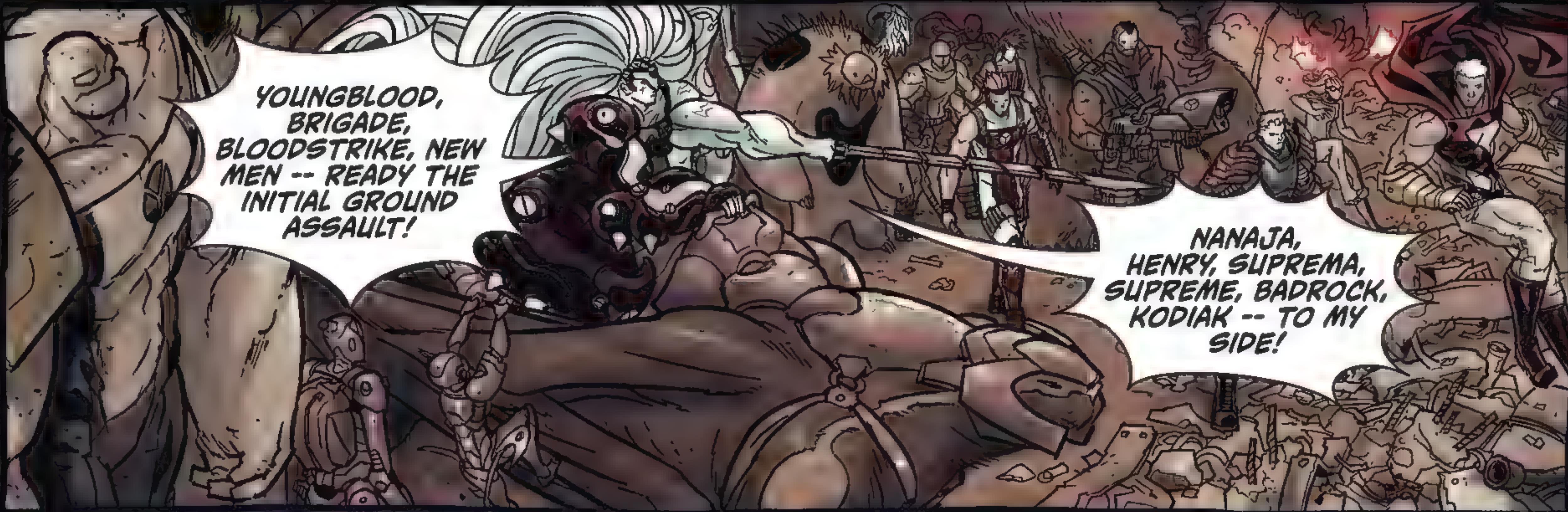
NO
ING
USE
CRYING!

THOSE
ARE OUR
PEOPLE.

I TOLD
YOU. THE KNIGHT
TAKES OVER
THOSE THEY
CONQUER.

BY BRINGING
YOUR FRIENDS,
YOU'VE ONLY GIVEN
IT MORE POTENTIAL
SOLDIERS.

DOESN'T
MATTER
NOW.



YOUNGBLOOD,
BRIGADE,
BLOODSTRIKE, NEW
MEN -- READY THE
INITIAL GROUND
ASSAULT!

NANAJA,
HENRY, SUPREMA,
SUPREME, BADROCK,
KODIAK -- TO MY
SIDE!



WHAT
ABOUT
US?

FOLLOW
THE GROUND
ASSAULT.

SAVE THE
CIVILIANS. TOO
MANY INNOCENT
LIVES ARE
ALREADY
LOST.



UM.
GLORY?

YOU KNOW,
JUST IN CASE...
SEEMS LIKE THE
RIGHT TIME TO
SAY, WELL...



...GOODBYE.

DON'T SAY
THAT. JUST
BE BRAVE
FOR ME.

I'LL SEE
YOU ON THE
OTHER SIDE.



SO... LET
ME SEE IF I
GET THE PLAN
HERE.

EVERYONE ON
THE GROUND
FIGHTS EVERYONE
ELSE ON THE
GROUND.

THE SEVEN
OF US PUNCH
THIS GOD THING
TILL IT FALLS?

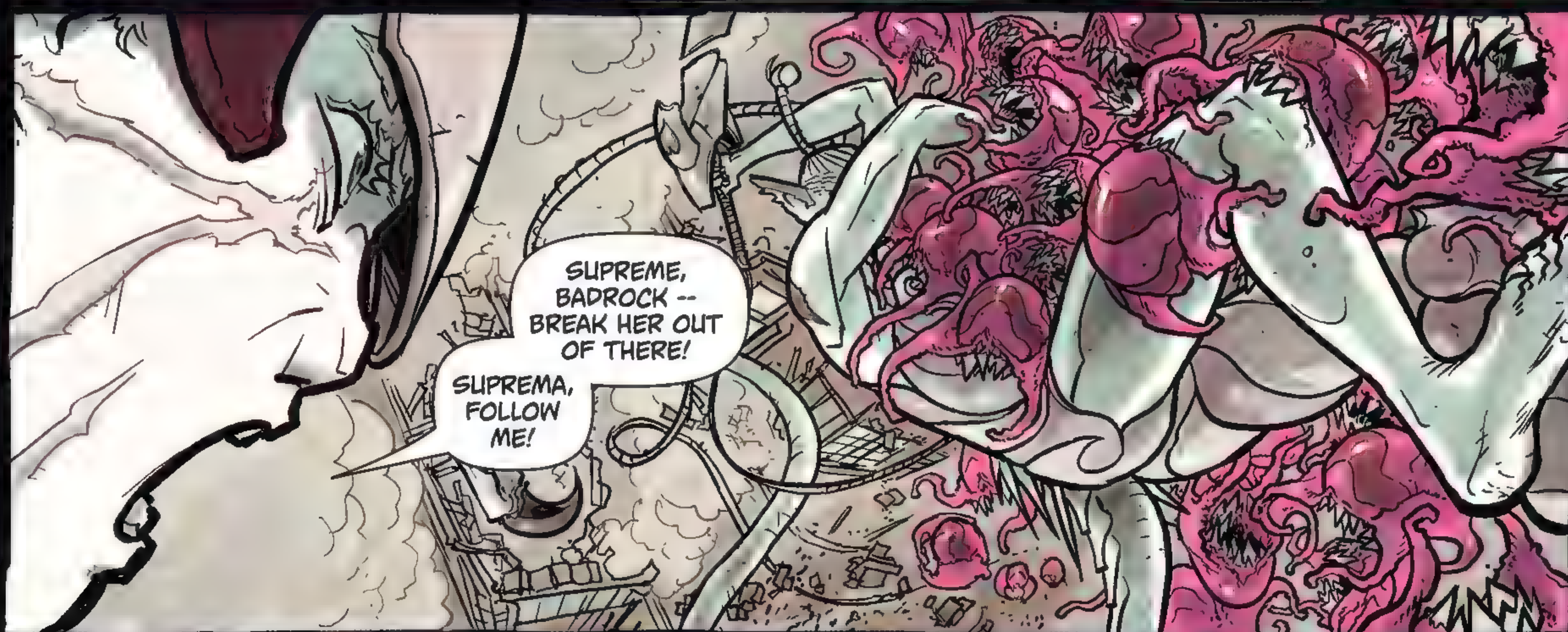
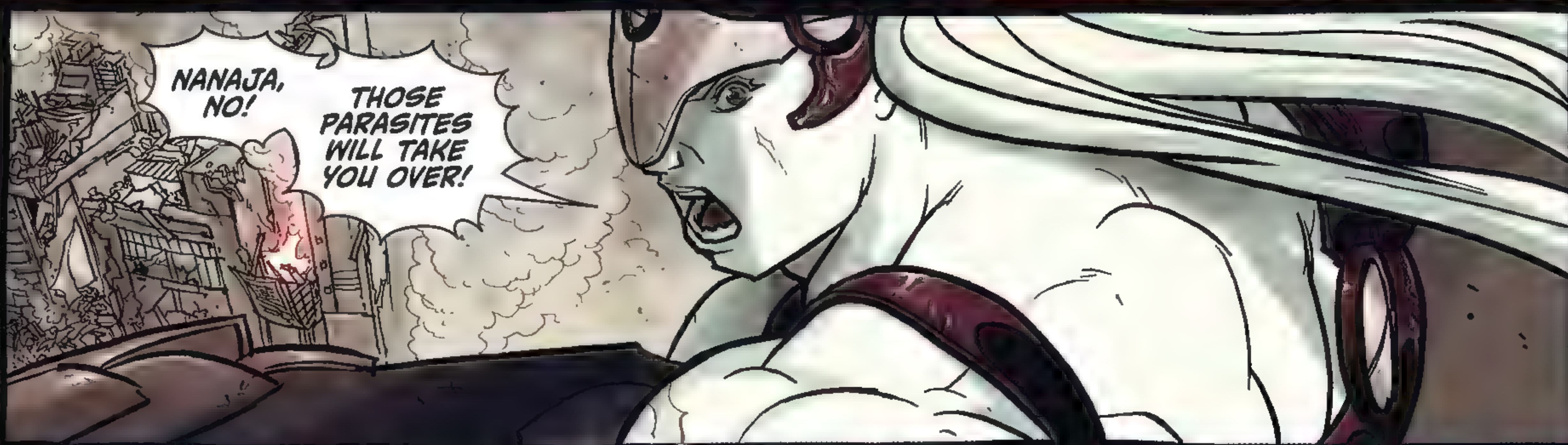
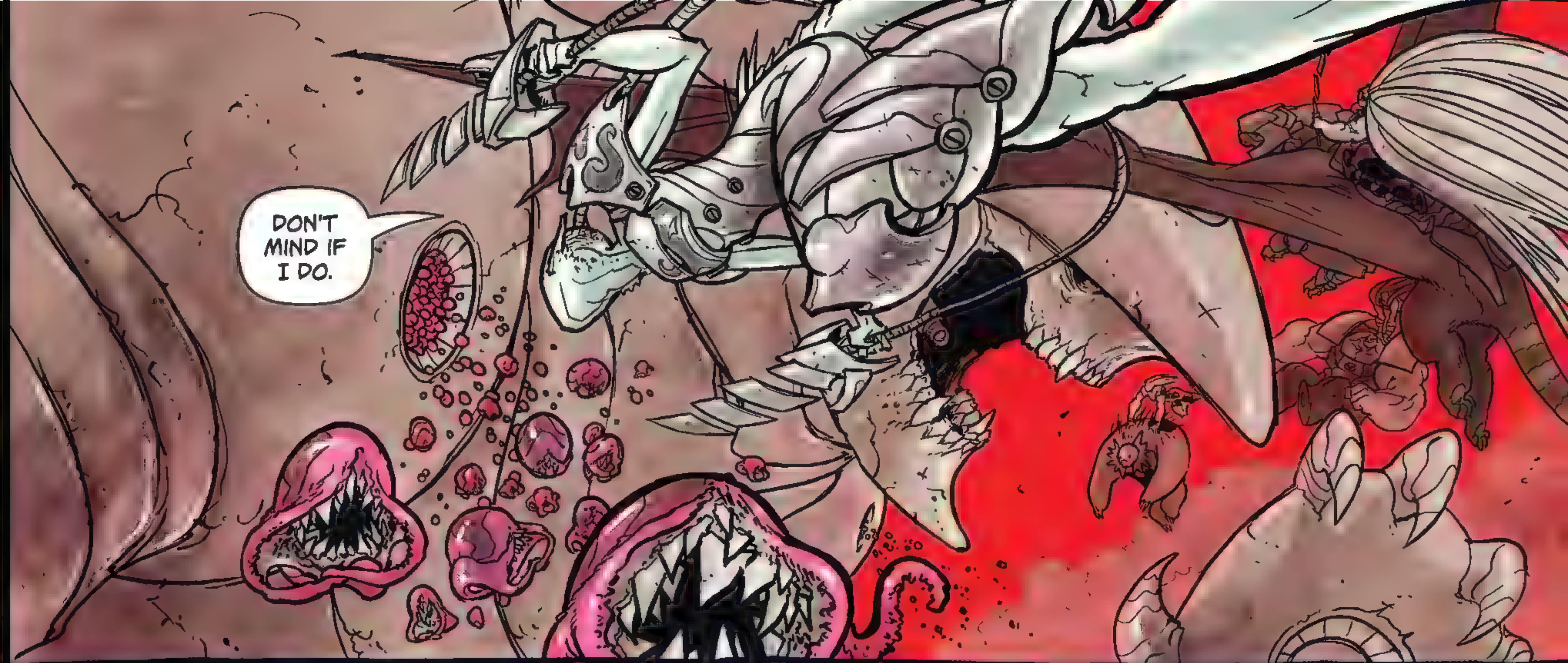
YER.

SOUNDS
—ING
SWELL,
SIS.

ANY KNOWN
WEAKNESSES?

NONE.

JUST
BREAK
IT.





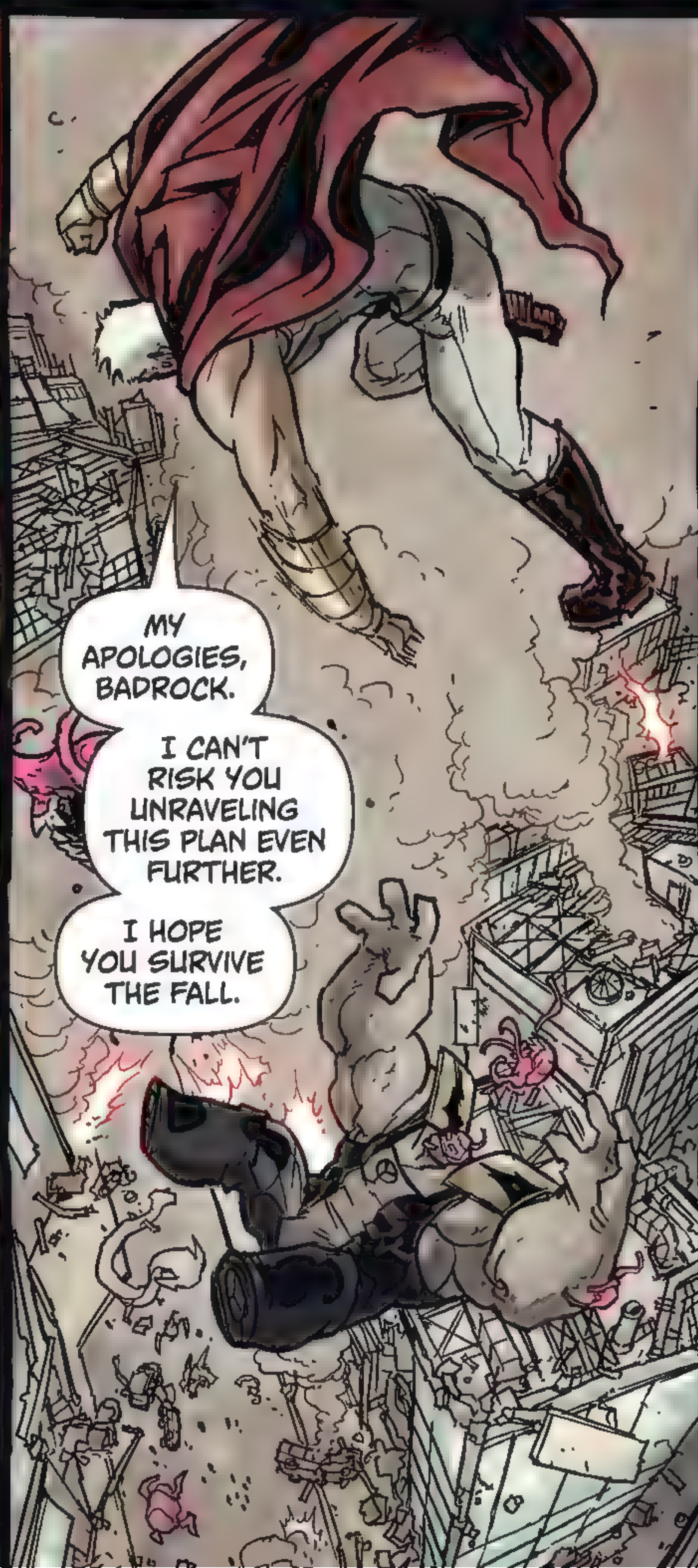
UNH!

THEY
GOT YOU
ALREADY?!

THIS IS
MADNESS!



≡SIGH≡



MY
APOLOGIES,
BADROCK.

I CAN'T
RISK YOU
UNRAVELING
THIS PLAN EVEN
FURTHER.

I HOPE
YOU SURVIVE
THE FALL.



BRANKATHOOM

WHAT
THE HELL
WAS
THAT?!

DON'T LET
IT DISTRACT
YOU! WE GOTTA
GET THESE
PEOPLE OUT
OF HERE!

ARE WE
REALLY HELPING?
ALL THE OTHER
TROOPS HAVE
FOUGHT
FORWARD.

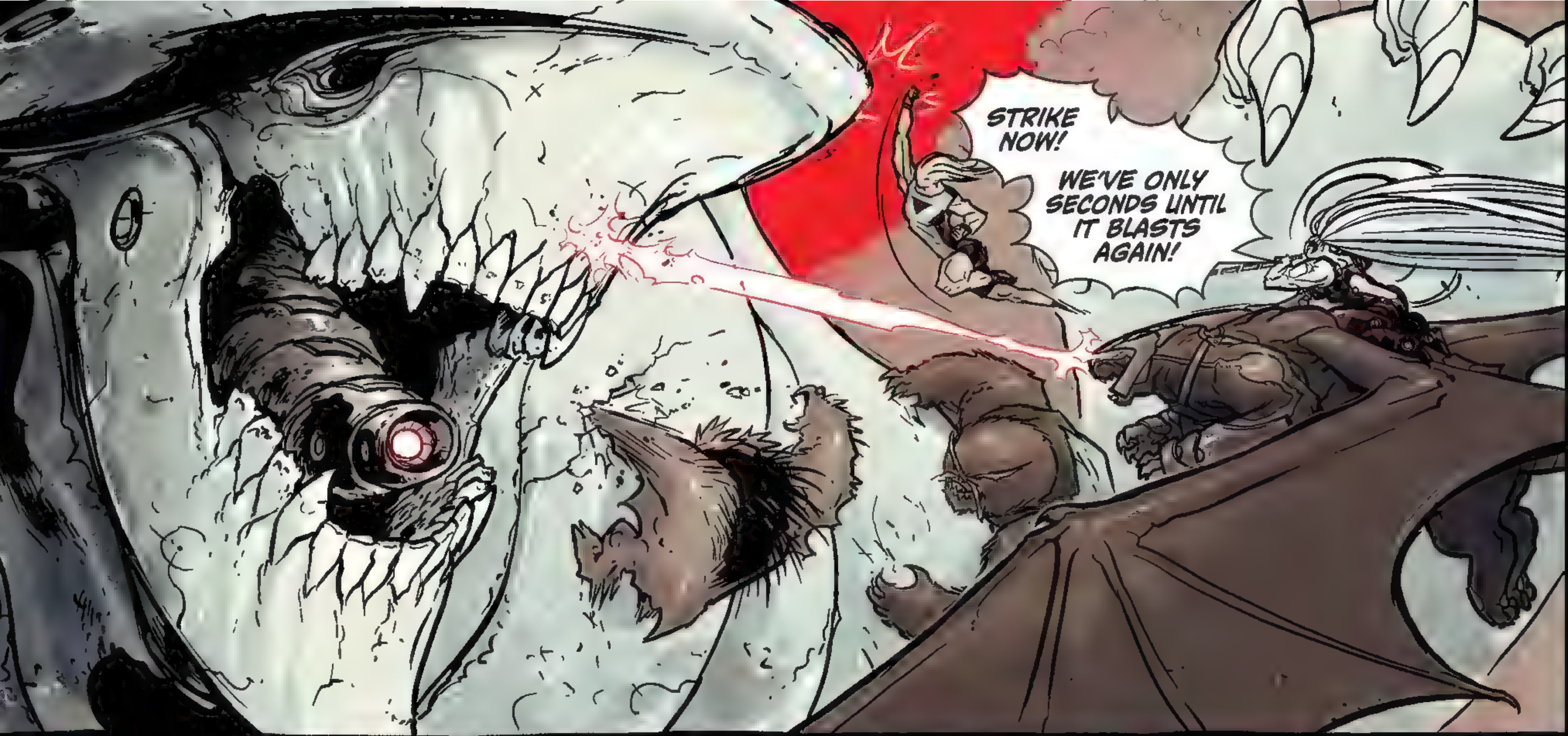
SHOULDN'T
WE JOIN
THEM?

GLORY SAID
TO HELP THE
CIVILIANS; THAT'S
WHAT WE'LL
DO.

YEAH.
OKAY.

I JUST
FEEL...
USELESS.

I'M NOT
THE SOLDIER
SHE WANTS
ME TO BE.



STRIKE
NOW!

WE'VE ONLY
SECONDS UNTIL
IT BLASTS
AGAIN!



SUPREME...?

THIS PLAN
OF YOURS
WAS DOOMED
FROM THE
BEGINNING.

I DON'T
EVEN KNOW WHY
I BOTHERED
TO TRUST
YOU.

YOU NEED
TO STAND
DOWN.

BEFORE
MORE DIE
IN YOUR
NAME.

WHAT
ARE
YOU--

OOF!



YOU'RE ALWAYS TOO DAMN RECKLESS -- LAUNCHING ALLIES LIKE MISSILES!

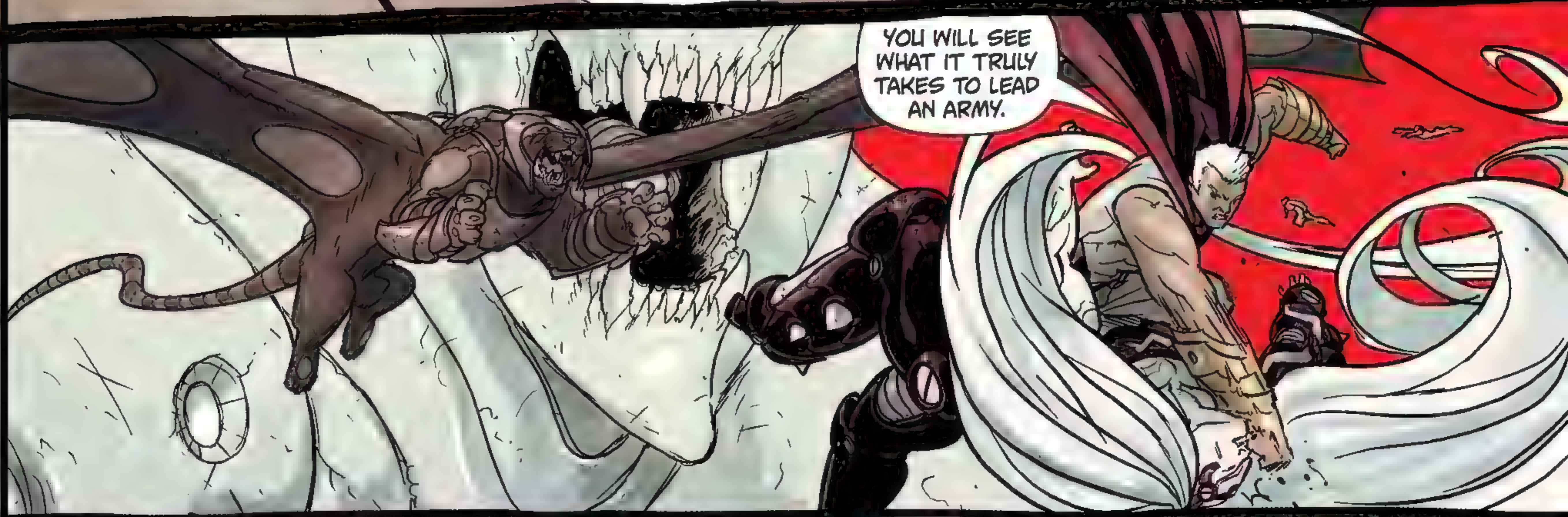
YOU'RE SENDING THESE PEOPLE TO THEIR DEATHS!

ARE YOU OUT OF YOUR MIND?! WE DON'T HAVE TIME TO ARGUE THIS!

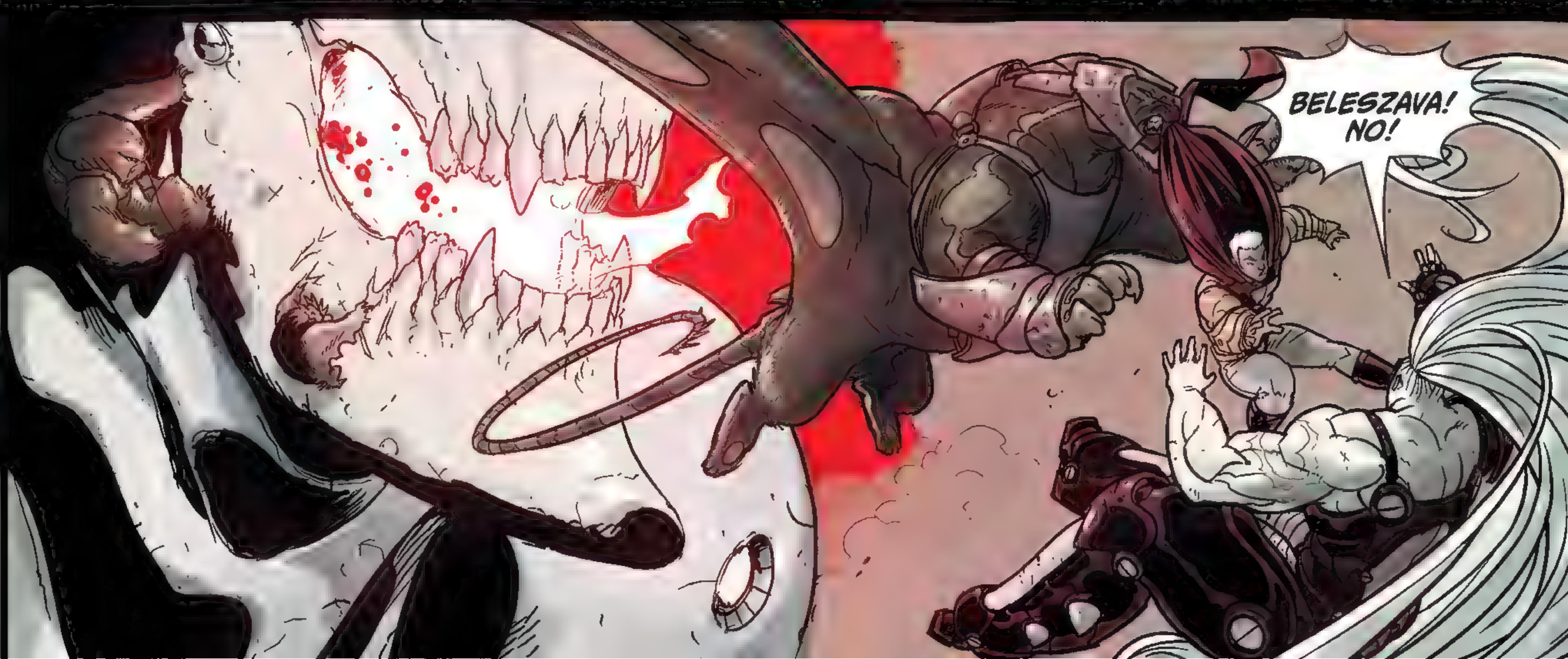
I WON'T LET YOU LET THESE PEOPLE DIE.

WE'LL TAKE THIS DOWN, BUT WE'LL DO IT MY WAY.

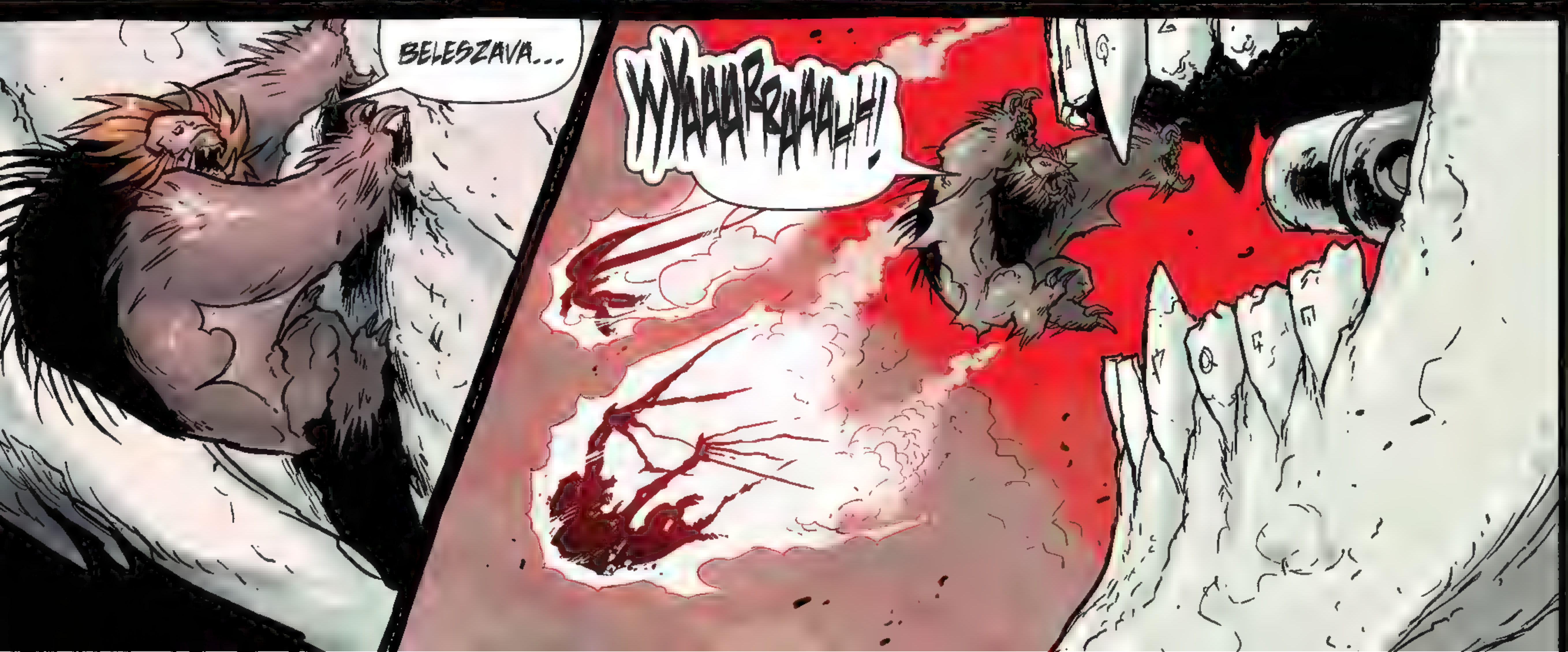
METHODICALLY. WITH CASUALTIES DIMINISHED.

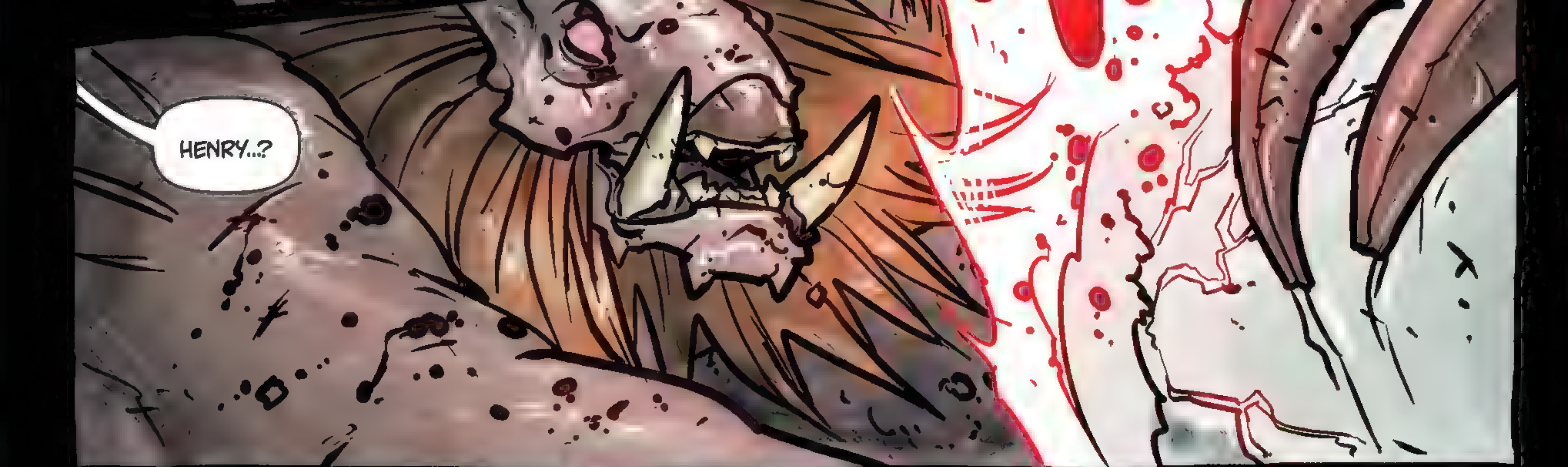
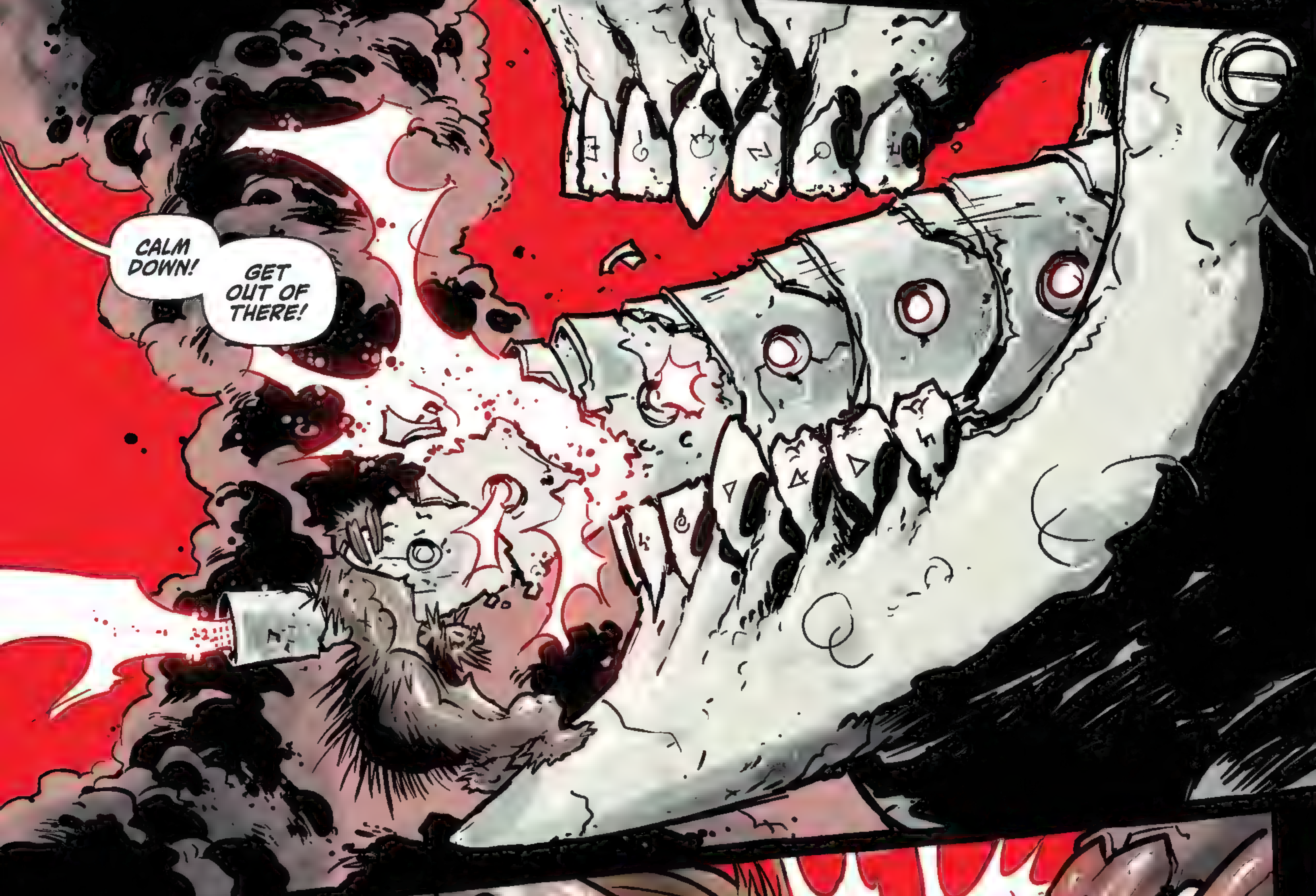


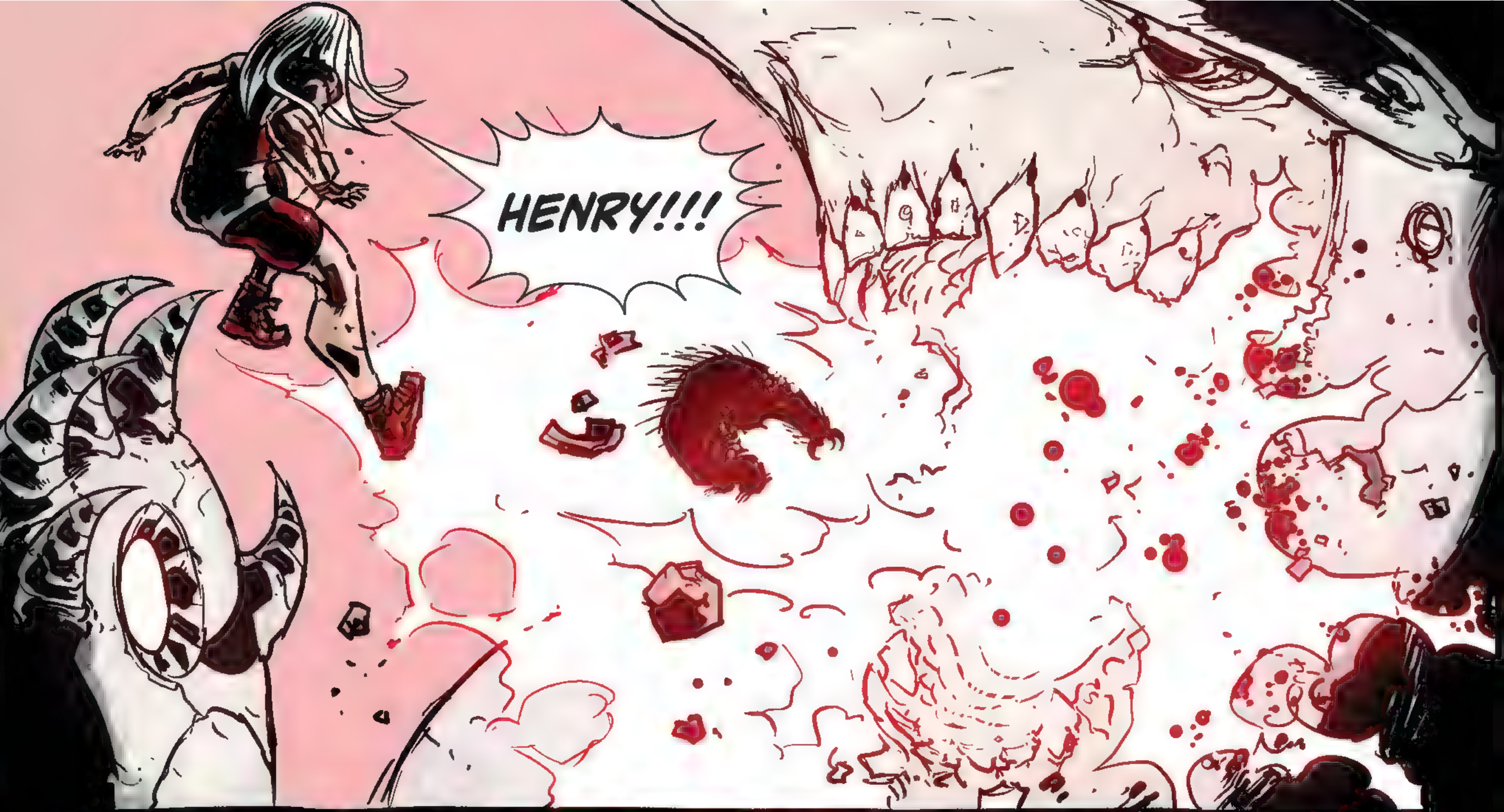
YOU WILL SEE WHAT IT TRULY TAKES TO LEAD AN ARMY.

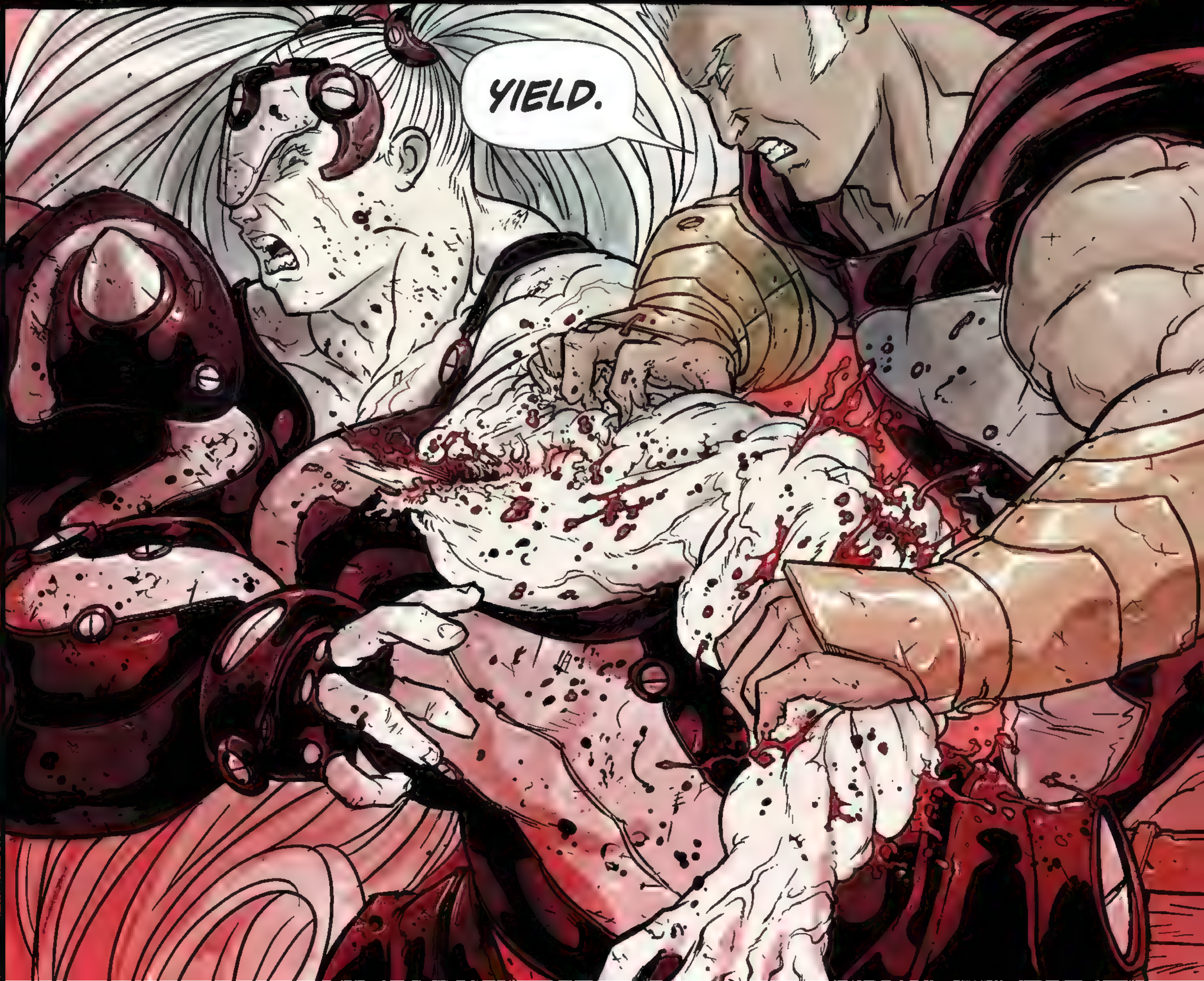
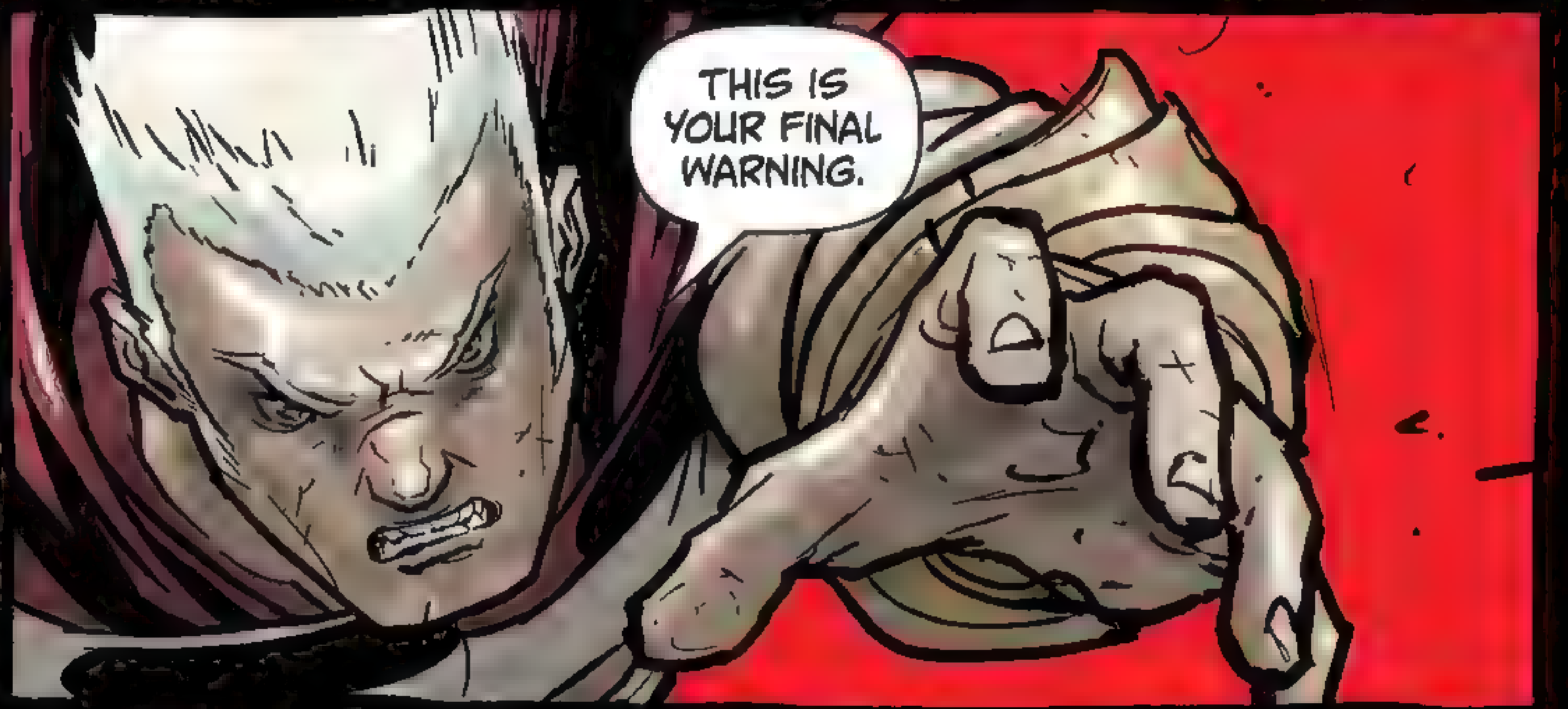
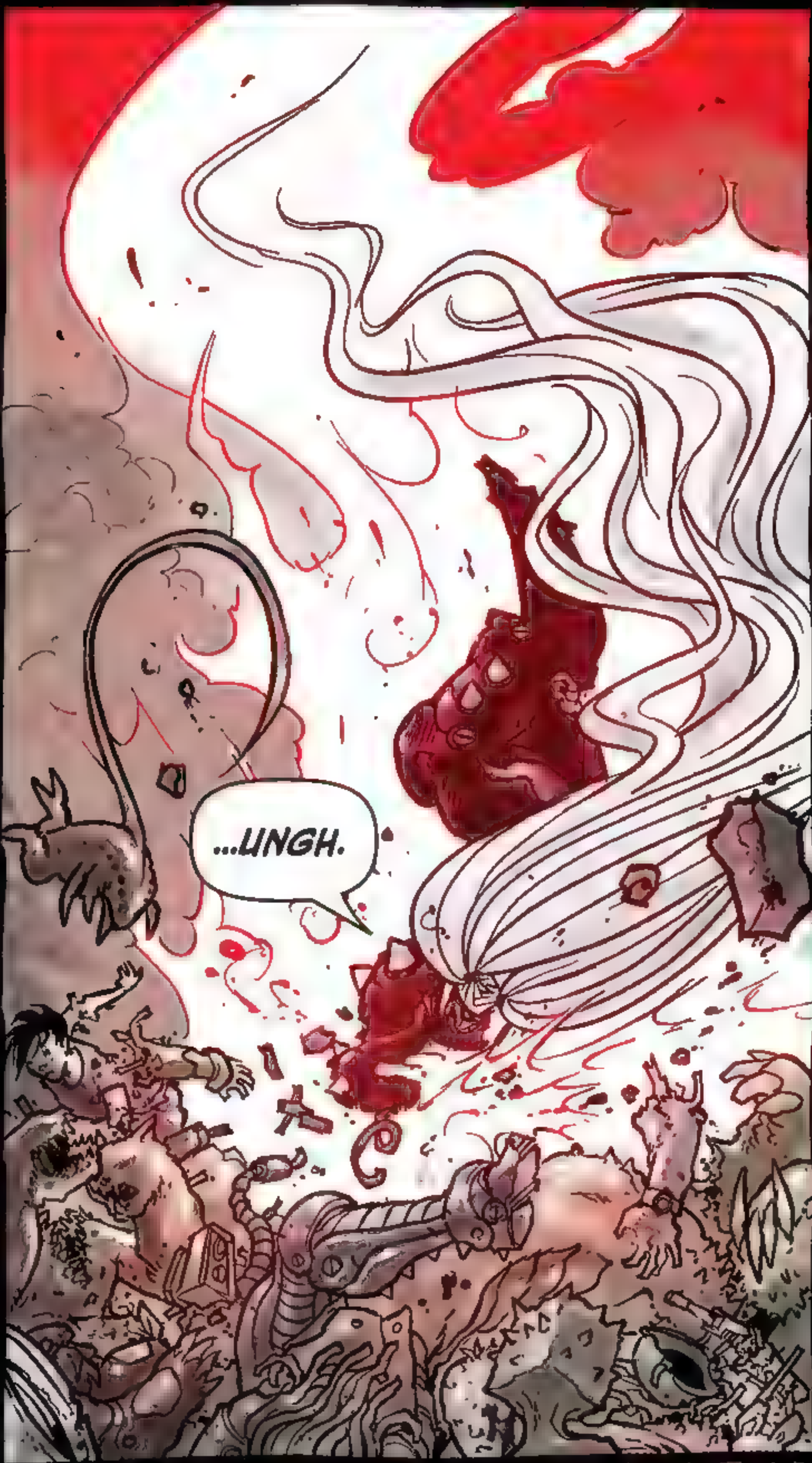


BELESZAVA!
NO!





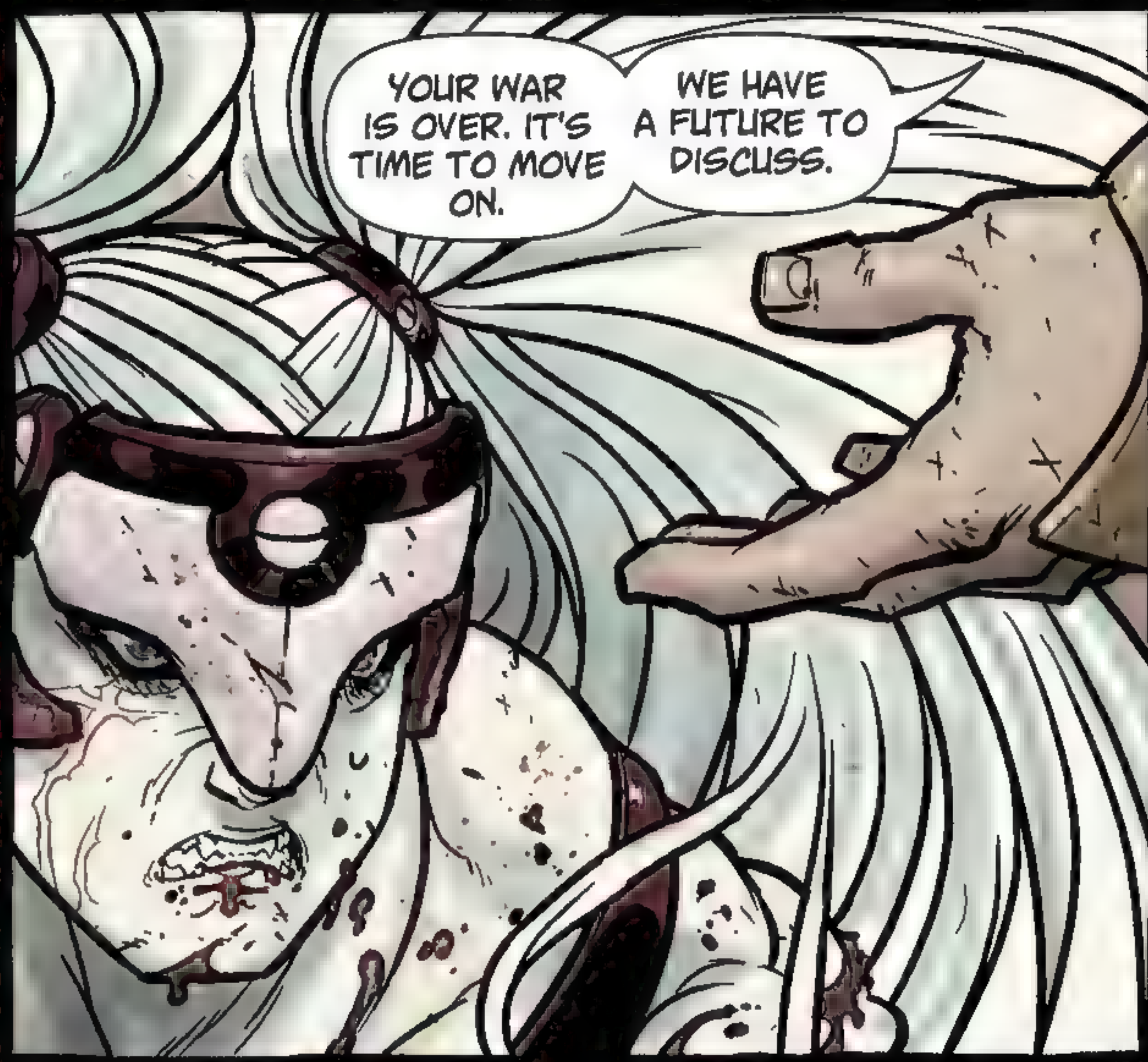






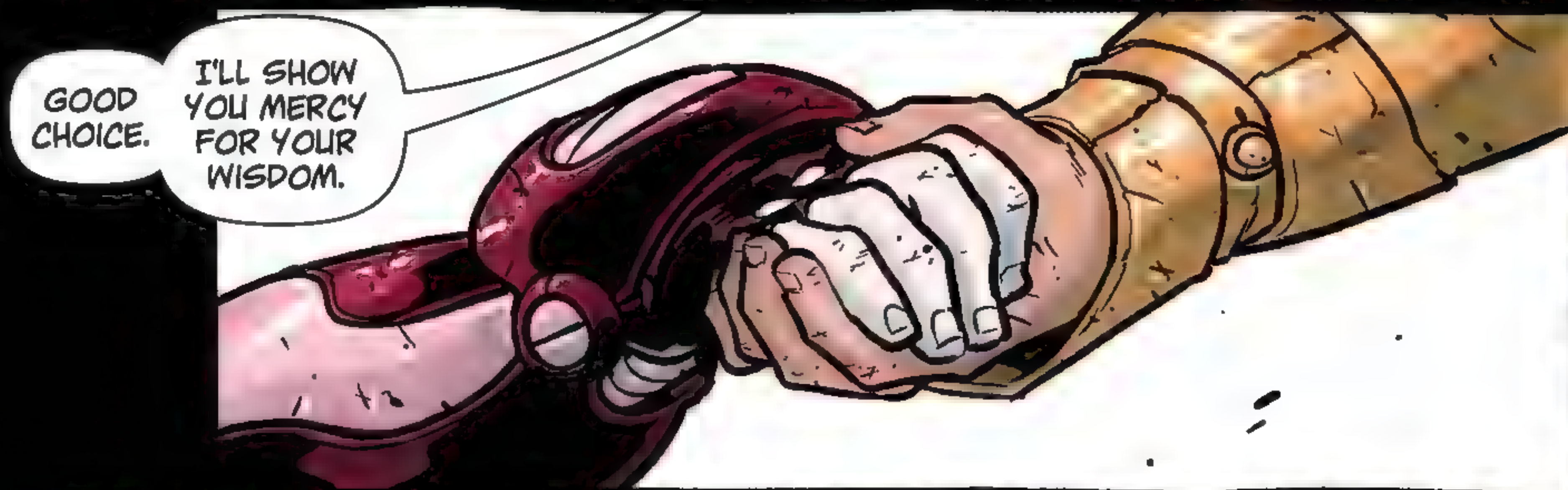
I BELIEVE
WE'RE DONE
HERE.

LET'S GO,
GLORIANA.



YOUR WAR
IS OVER. IT'S
TIME TO MOVE
ON.

WE HAVE
A FUTURE TO
DISCUSS.



GOOD
CHOICE.

I'LL SHOW
YOU MERCY
FOR YOUR
WISDOM.



THIS IS
NO TIME FOR
MERCY.



GLORY...?

IS
SUPREME...?

HE'LL
LIVE.



IT'S BECOME
IMPOSSIBLE
TO FOCUS ON
CIVILIANS.

THERE ARE
TOO MANY
CONTROLLED
THULE TO--

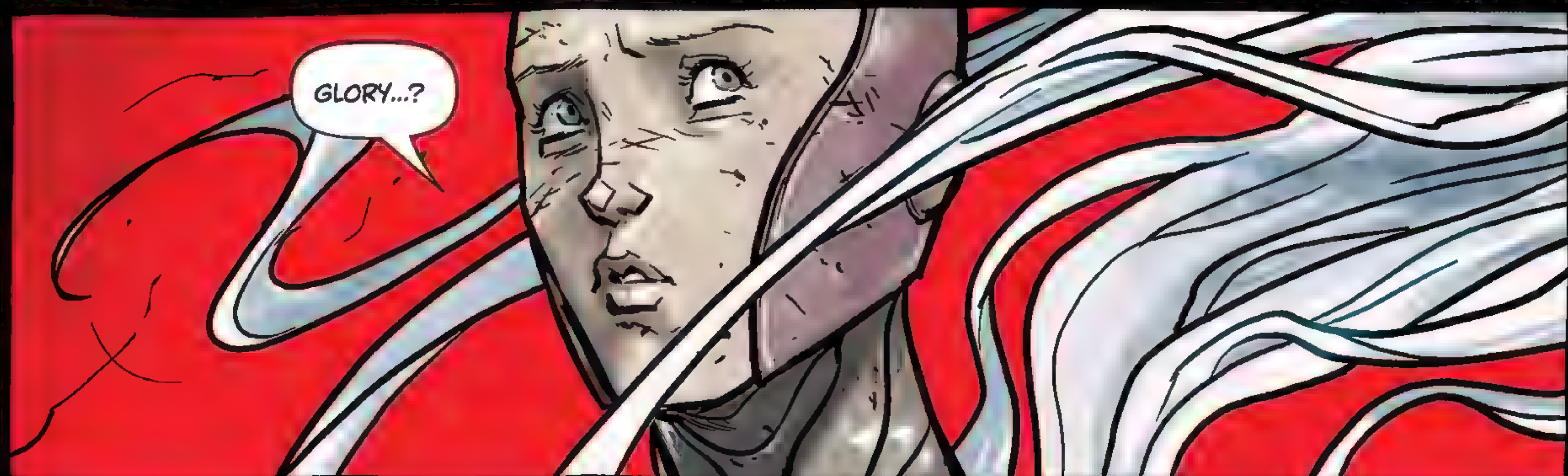
I'LL TAKE
CARE OF
IT.



THE GOOD
NEWS IS I
THINK WE HAVE
THE UPPER
HAND.

WHATEVER
HAPPENED WITH
THE KNIGHT
WEAKENED ITS
CONTROL OF THE
SOLDIERS.

THEY'RE
FALLING
EASIER,
BUT--



GLORY...?



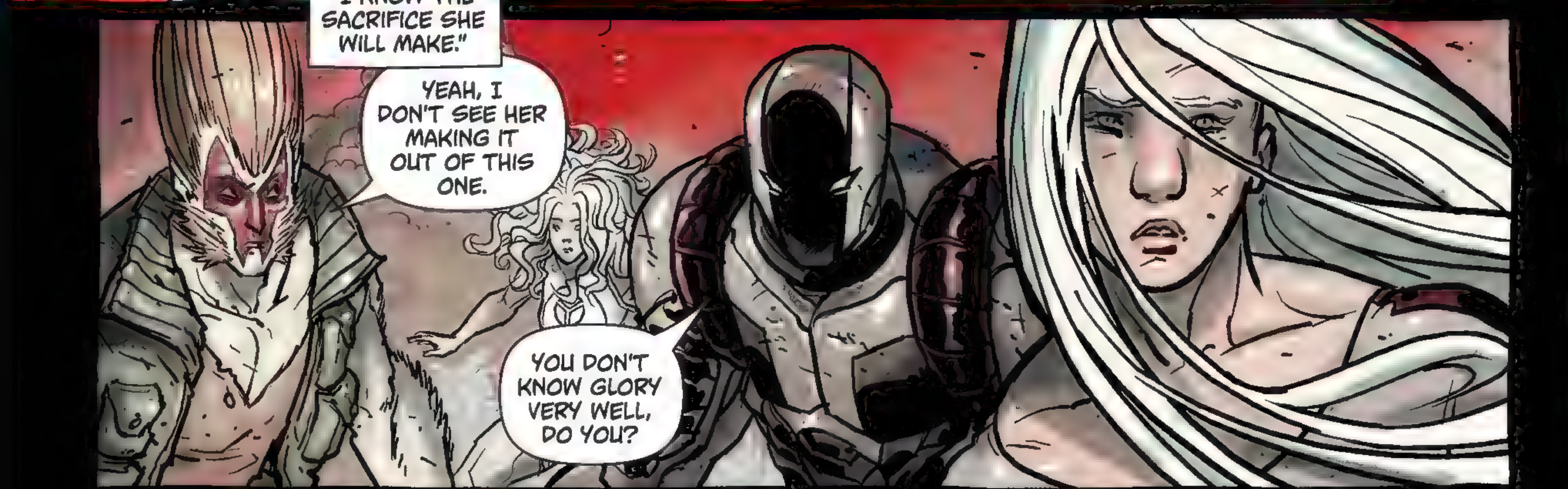
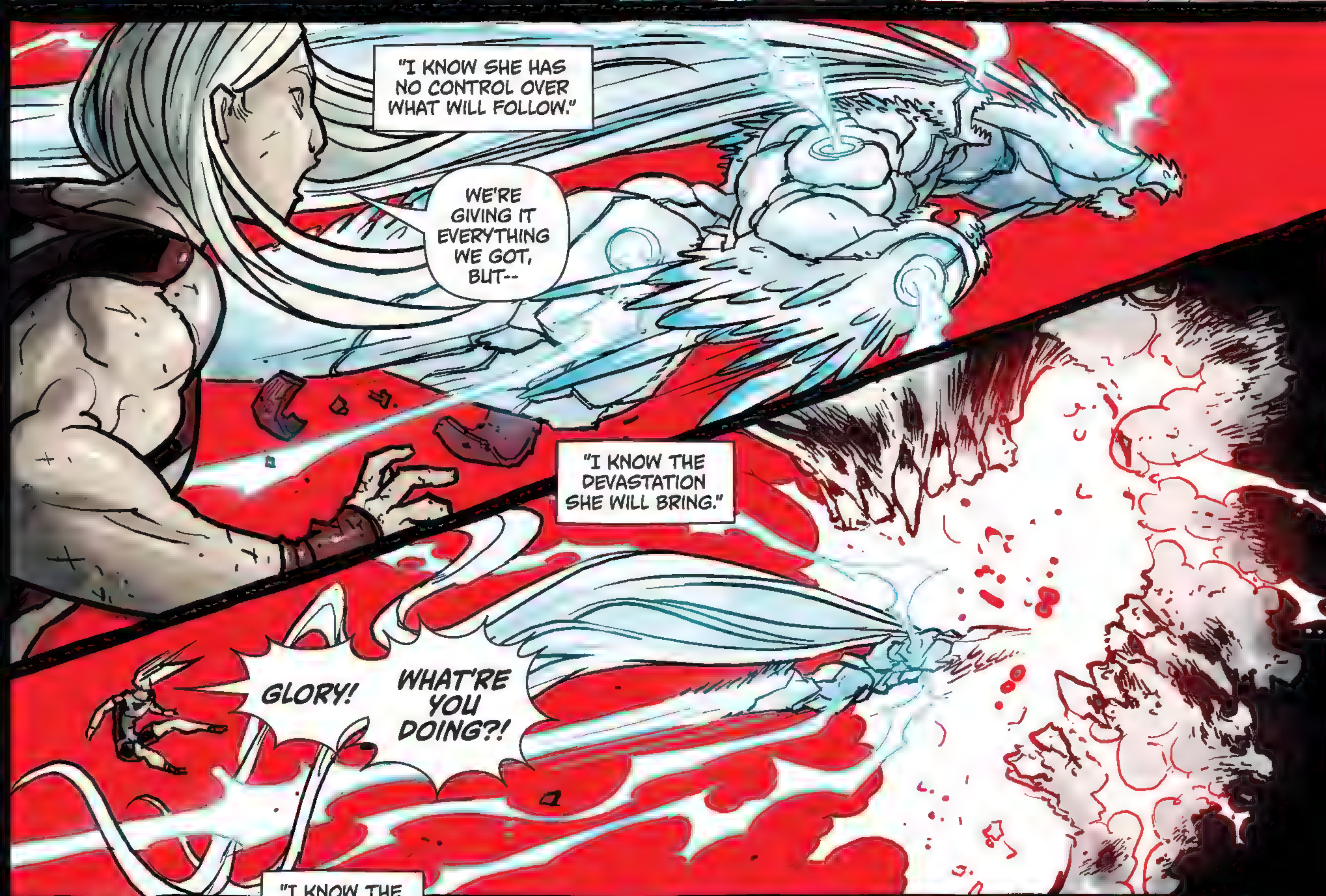
WHOA.

I'VE
NEVER SEEN
HER SO...
MONSTROUS.

I
HAVE.

I'VE
DREAMT
THIS ALL
BEFORE.

I KNOW
WHAT
HAPPENS
NEXT.





"I KNOW SHE CAN'T
BE STOPPED NOW."

"FIGHTING HER AT
THIS POINT WOULD
JUST BE FUTILE."

"I'VE SEEN WHAT
HAPPENS WHEN
WE TRY."



"I KNOW I DON'T
BLAME HER."

"I KNOW THIS IS
ALL FOR THE BEST."

"I KNOW WHAT
I'M SUPPOSED
TO DO NOW."

"AND I'M OKAY
WITH IT."

LOOKS
LIKE *THAT*
WORKED.

IT'S NOT
WHAT GLORY
TRAINED ME FOR.
IT'S NOT THE
FUTURE I SAW.

BUT I
THINK IT'S WHY
I'M ACTUALLY
HERE. WHY MY
DREAMS LED
ME TO HER.

RILEY!
WHAT'RE YOU
DOING?!

WHAT I
THINK IS
RIGHT.

I'VE SEEN
WHAT HAPPENS
WHEN I DO WHAT
SHE WANTS.

WHEN I
TRY TO BE THE
UNMOVABLE
OBJECT TO HER
UNSTOPPABLE
FORCE.

THE
WARRIOR
I'M NOT.



THERE'S NO FIGHTING HER NOW. SHE'S RAMPAGING WITHOUT SENSE OR REMORSE. THE FUTURE IT WOULD BRING... IT'S NOT WORTH IT.



RILEY... NO...

I DON'T WANT TO WAIT FIVE HUNDRED YEARS TO DO WHAT'S RIGHT.

AND MAYBE, JUST MAYBE -- THIS WAY EARTH DOESN'T END UP SO BAD. MAYBE WE CAN SAVE THE WORLD.

WOULDN'T THAT BE COOL?



THE SUMMONER CAN --

LET ME DO THIS.

LET US DO THIS. ON OUR TERMS.

LIKE YOU SAID BEFORE, WHO KNOWS WHERE THAT THING CAME FROM? WHAT IF IT JUST MAKES IT WORSE?



AS FOR YOU... I KNOW YOU CAN'T UNDERSTAND ME. CAN'T COMPREHEND WHAT I'M SAYING.

BUT THANK YOU, FOR EVERYTHING.

FOR THE TIME WE HAD TOGETHER.

FOR THE ADVENTURES WE SHARED.



JUST KNOW THAT IN THE END, I FORGIVE YOU.

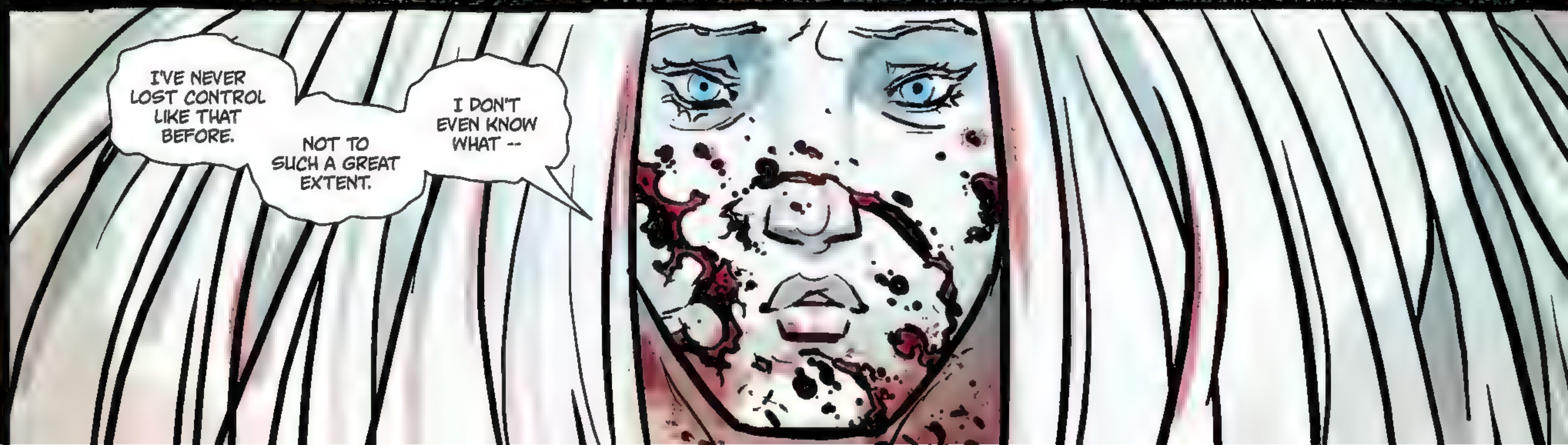
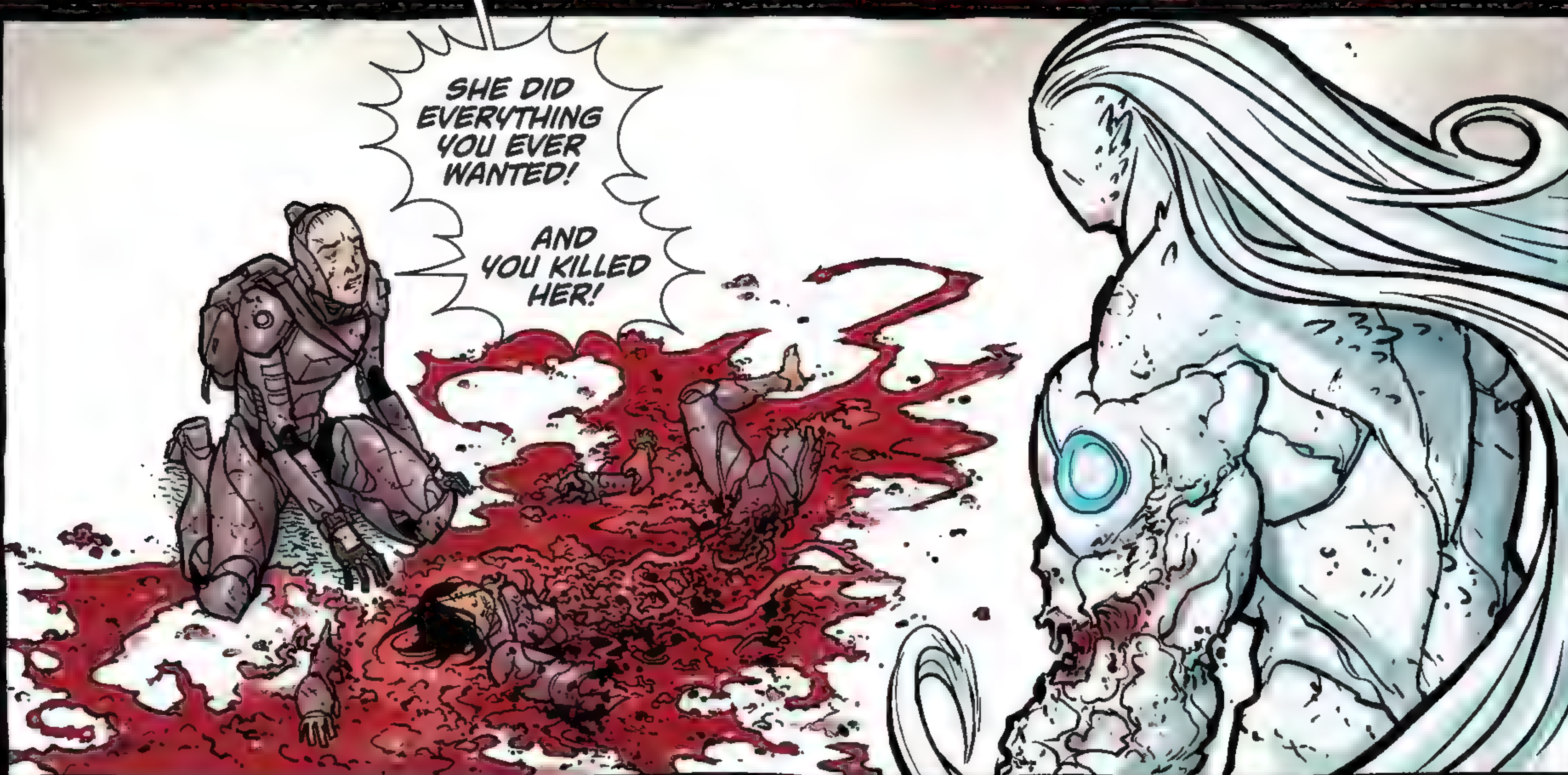
THAT I KNOW THIS PREVENTS SOMETHING EVEN MORE TERRIBLE.

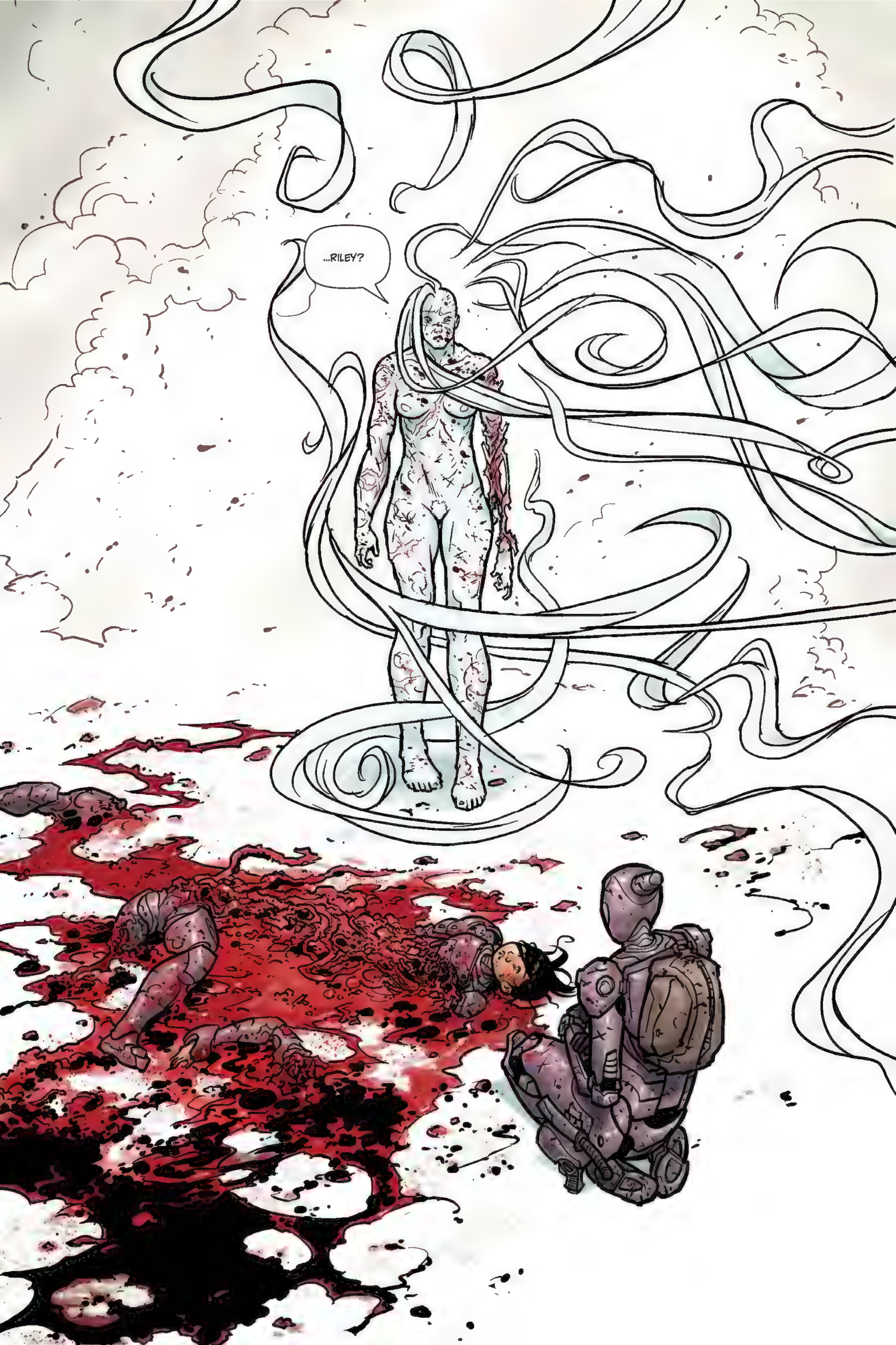
AND MORE THAN ANYTHING...



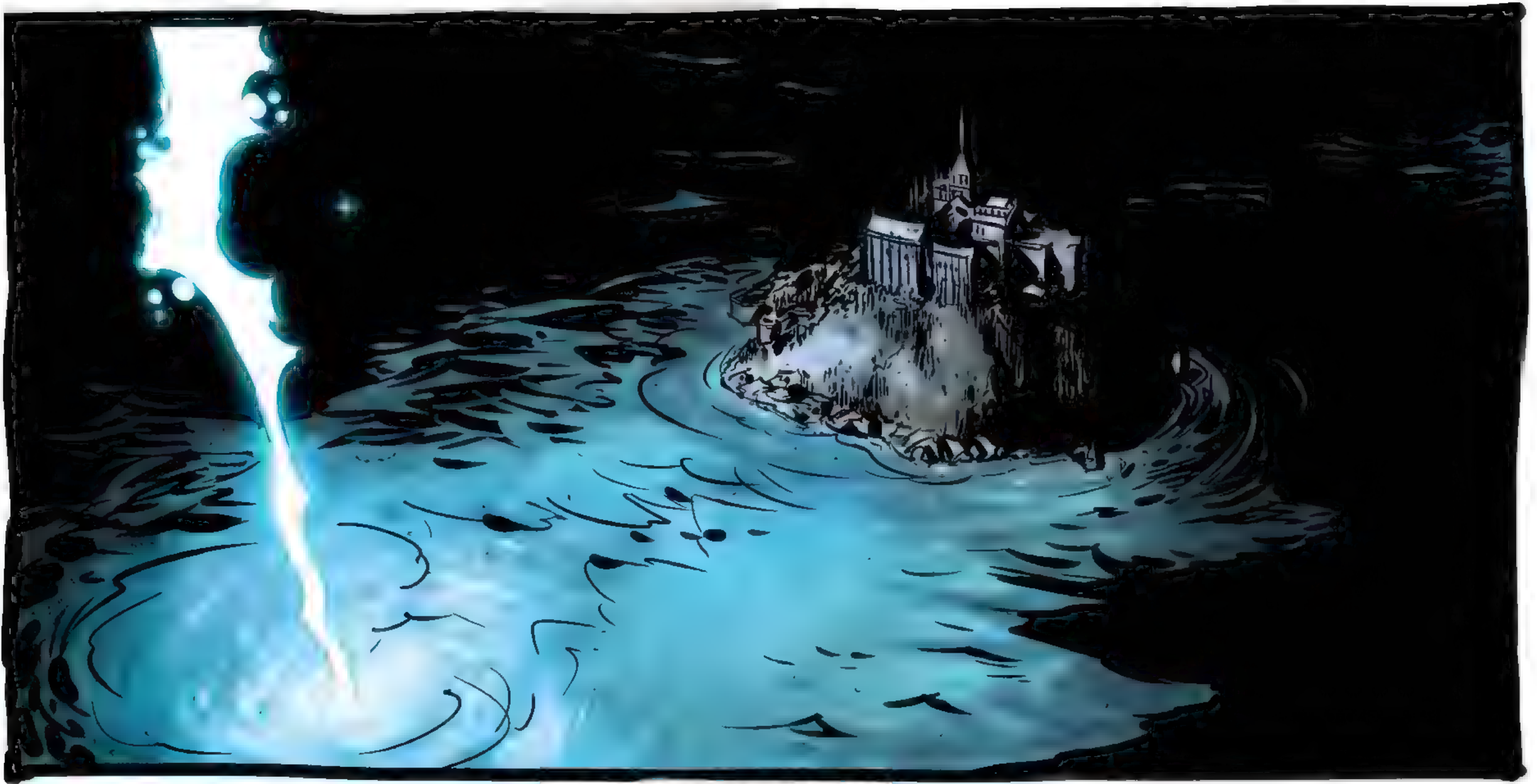
...I'LL ALWAYS LOVE YOU.







...RILEY?



APRIL 3, 1913
MONT SAINT-MICHEL, FRANCE
GLORY ARRIVES





GLORIANA?

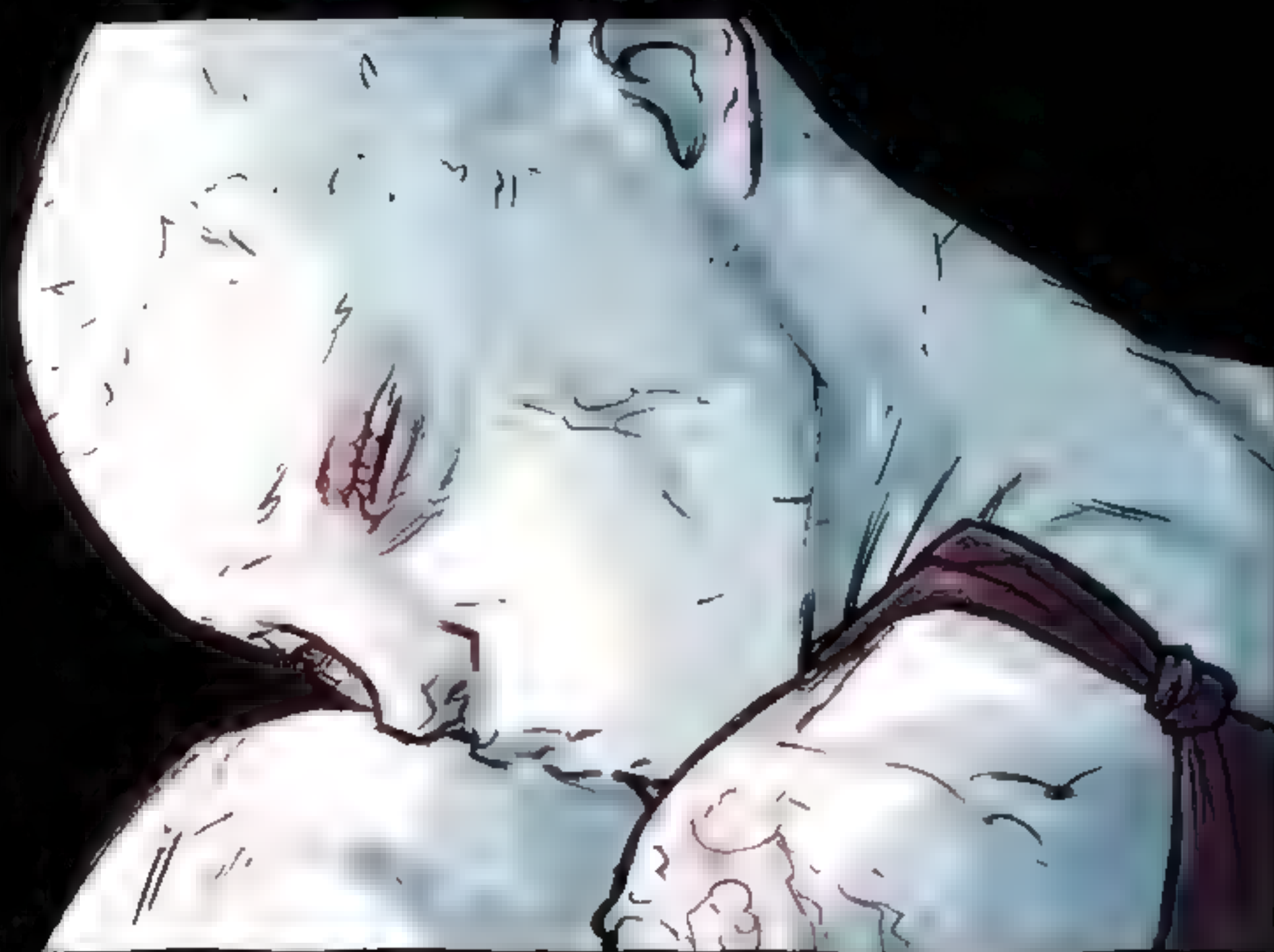
APRIL 3, 2013
THE OREGON COAST
GLORY GRIEVES



I MET WITH
THE LIBERATED
KNIGHTS. THEY
WERE DISAPPOINTED
TO NOT MEET
WITH YOU
DIRECTLY.

IT'S NOT
OFTEN THEY'RE
REJECTED AN
AUDIENCE.

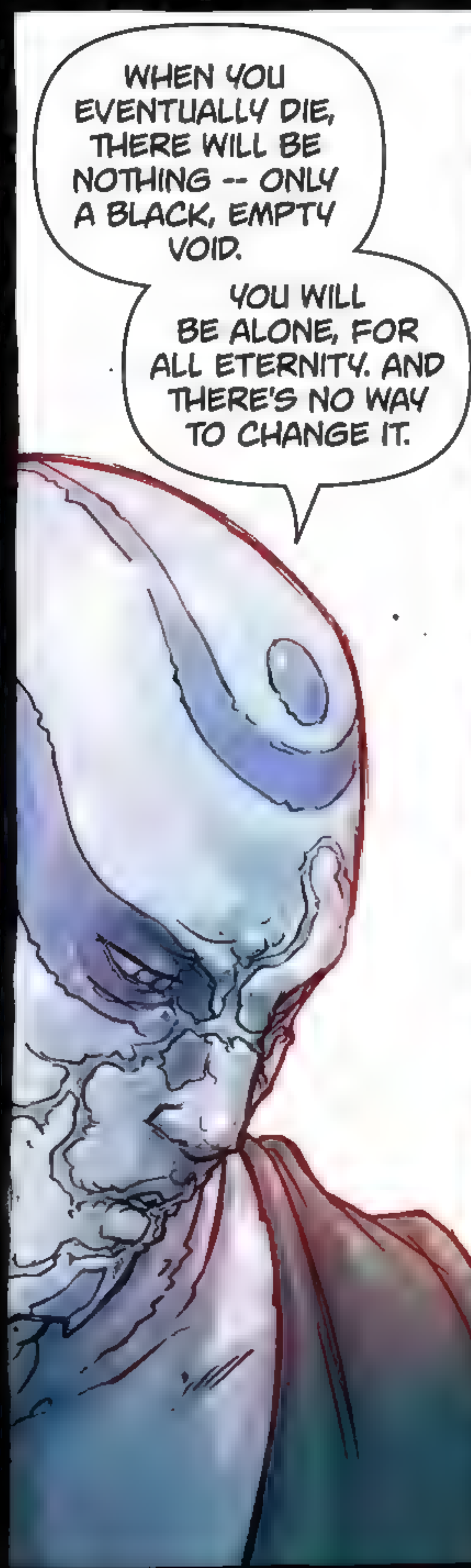
THEY
ARE GODS,
AFTER
ALL.



EVEN STILL,
THEY'VE ACCEPTED
YOUR OFFER. THEY'RE
APPRECIATIVE FOR ALL
YOU'VE DONE.

HOWEVER,
THERE ARE
CERTAIN
RESTRICTIONS.

IF YOU
DO WHAT YOU
INTEND -- IF YOU
CROSS OVER TO
THE AFTERLIFE
NOW... WELL, IT'S A
ONE-TIME DEAL.



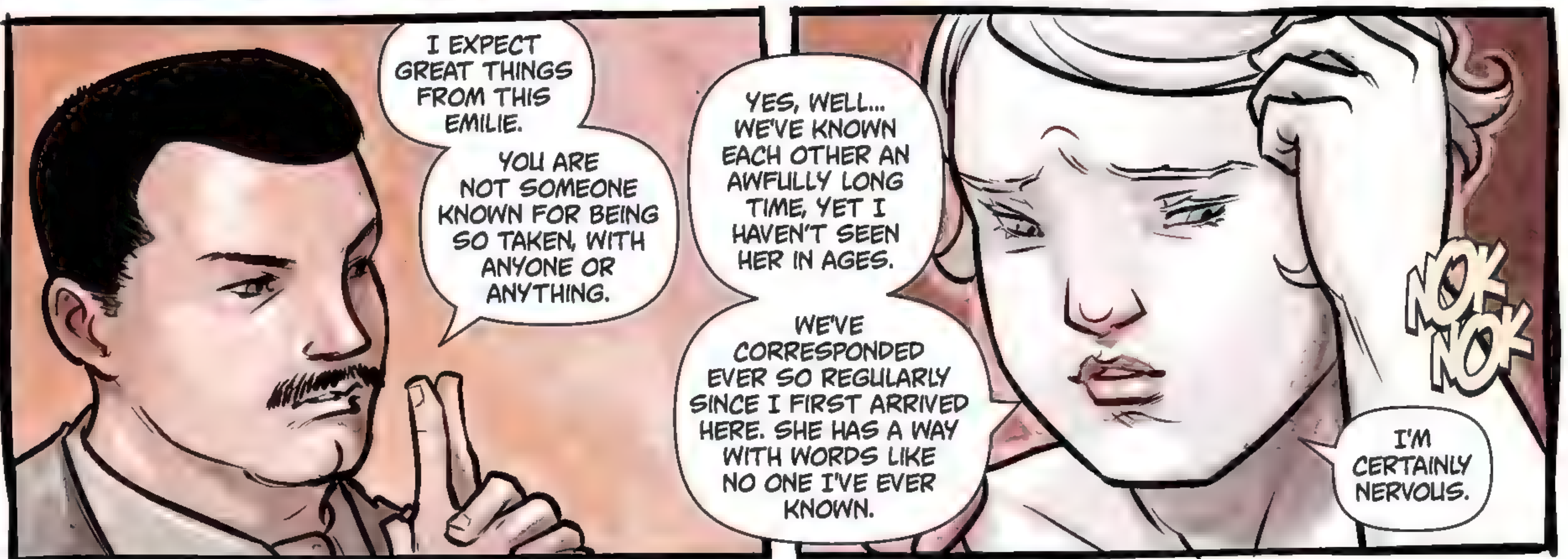
WHEN YOU
EVENTUALLY DIE,
THERE WILL BE
NOTHING -- ONLY
A BLACK, EMPTY
VOID.

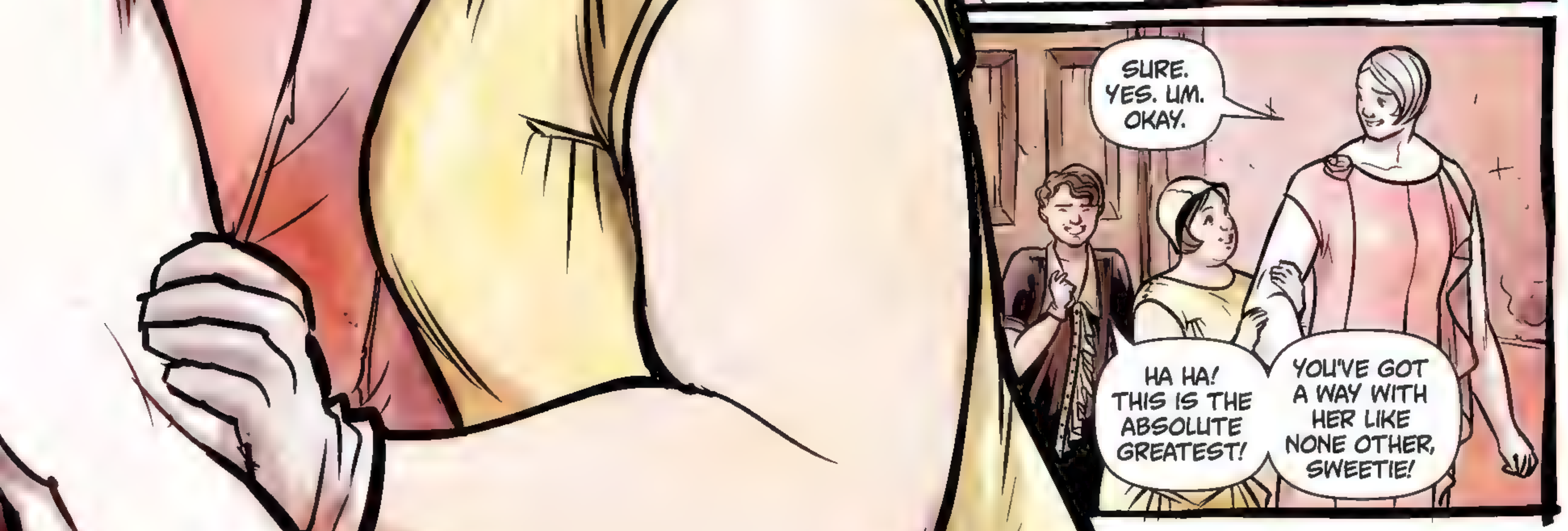
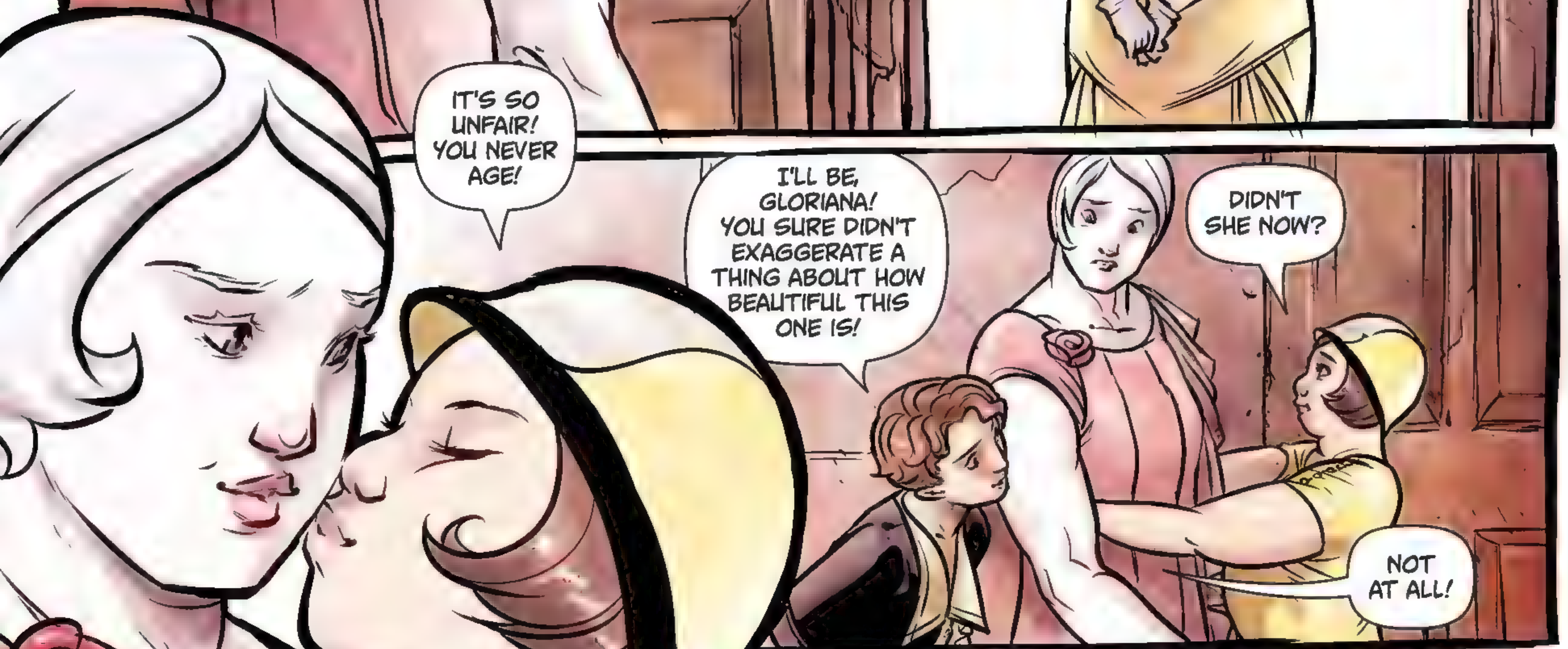
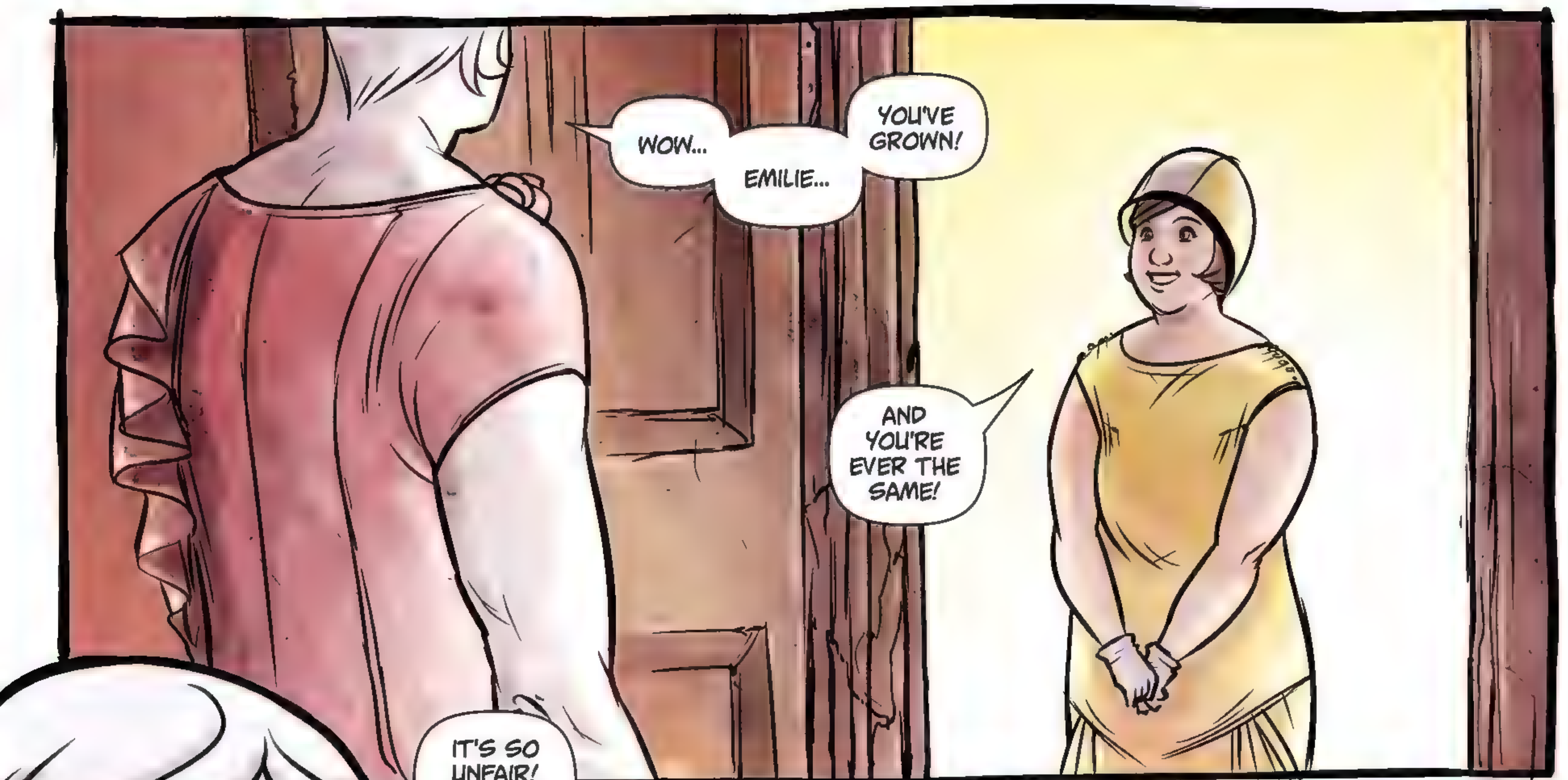
YOU WILL
BE ALONE, FOR
ALL ETERNITY. AND
THERE'S NO WAY
TO CHANGE IT.



WHEN
DO I
LEAVE?

JUNE 11, 1925
PARIS, FRANCE
GLORY AWAITS





**BEYOND TIME AND SPACE
WHERE HEROES SPEND ETERNITY**
GLORY CROSSES OVER



HOLY
CRAP! WAIT
A SECOND!

YOU'RE
NOT
DEAD?!

WHAT'RE
YOU DOING
HERE?!

NOT
TALKATIVE,
HUH?
COOL. NO
WORRIES.

I'M JUST
TELLING YOU
THERE'S NOTHING
TO DO HERE
BESIDES BE
DEAD.

BELIEVE ME,
I'VE BEEN HERE
FOR A LONG
TIME. LIKE FOR
PRETTY MUCH ALL
EXISTENCE.



MAYBE
YOU'VE HEARD
OF MY WORK?
MY NAME'S
CHARON.

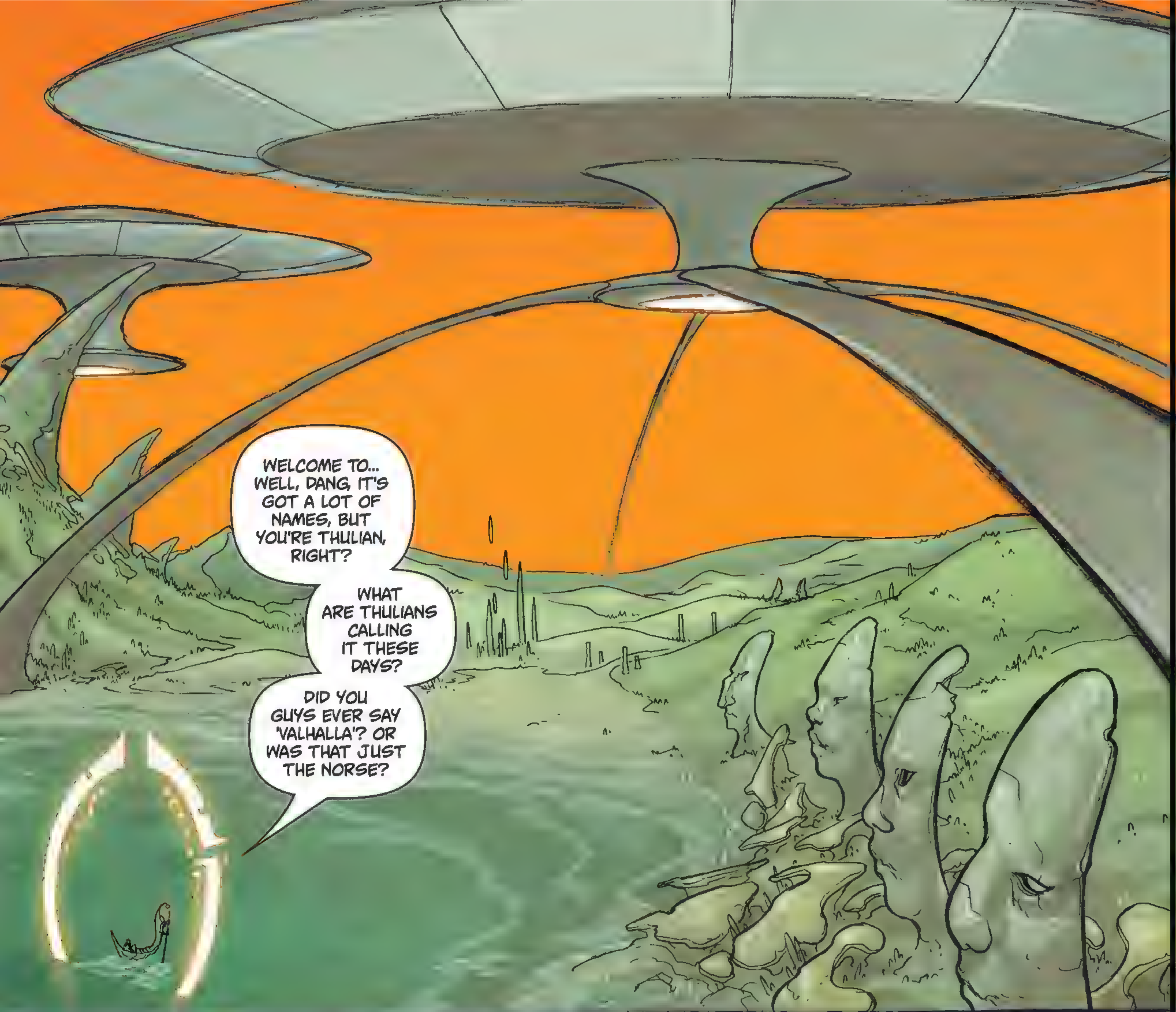
FOLKS USUALLY
PAY A SWEET COIN
TO RIDE WITH ME,
BUT YOU'VE GOT
FRIENDS IN SUPER
HIGH PLACES.

GOOD
TO BE
YOU.



ANYWAY,
WE'RE
HERE.

I HOPE
YOU ENJOY
YOUR STAY.



WELCOME TO...
WELL, DANG, IT'S
GOT A LOT OF
NAMES, BUT
YOU'RE THULIAN,
RIGHT?

WHAT
ARE THULIANS
CALLING
IT THESE
DAYS?

DID YOU
GUYS EVER SAY
'VALHALLA'? OR
WAS THAT JUST
THE NORSE?

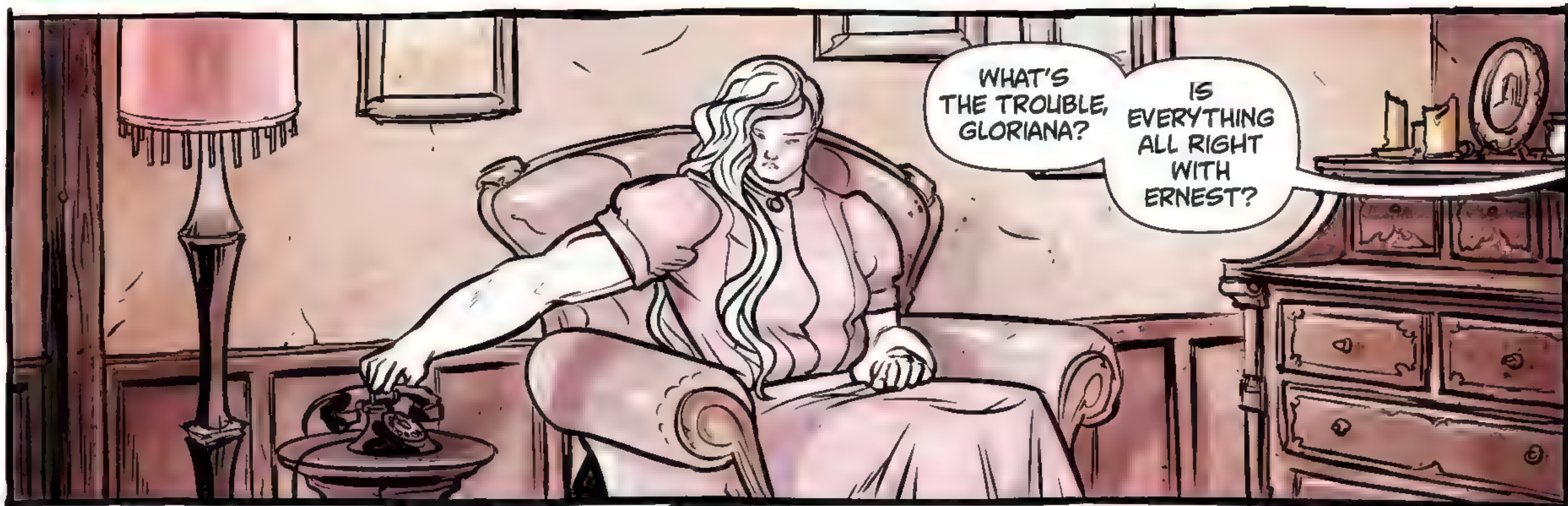


DOESN'T
MATTER
NOW.



SURE,
COOL. GOOD
TALKING TO
YOU TOO.

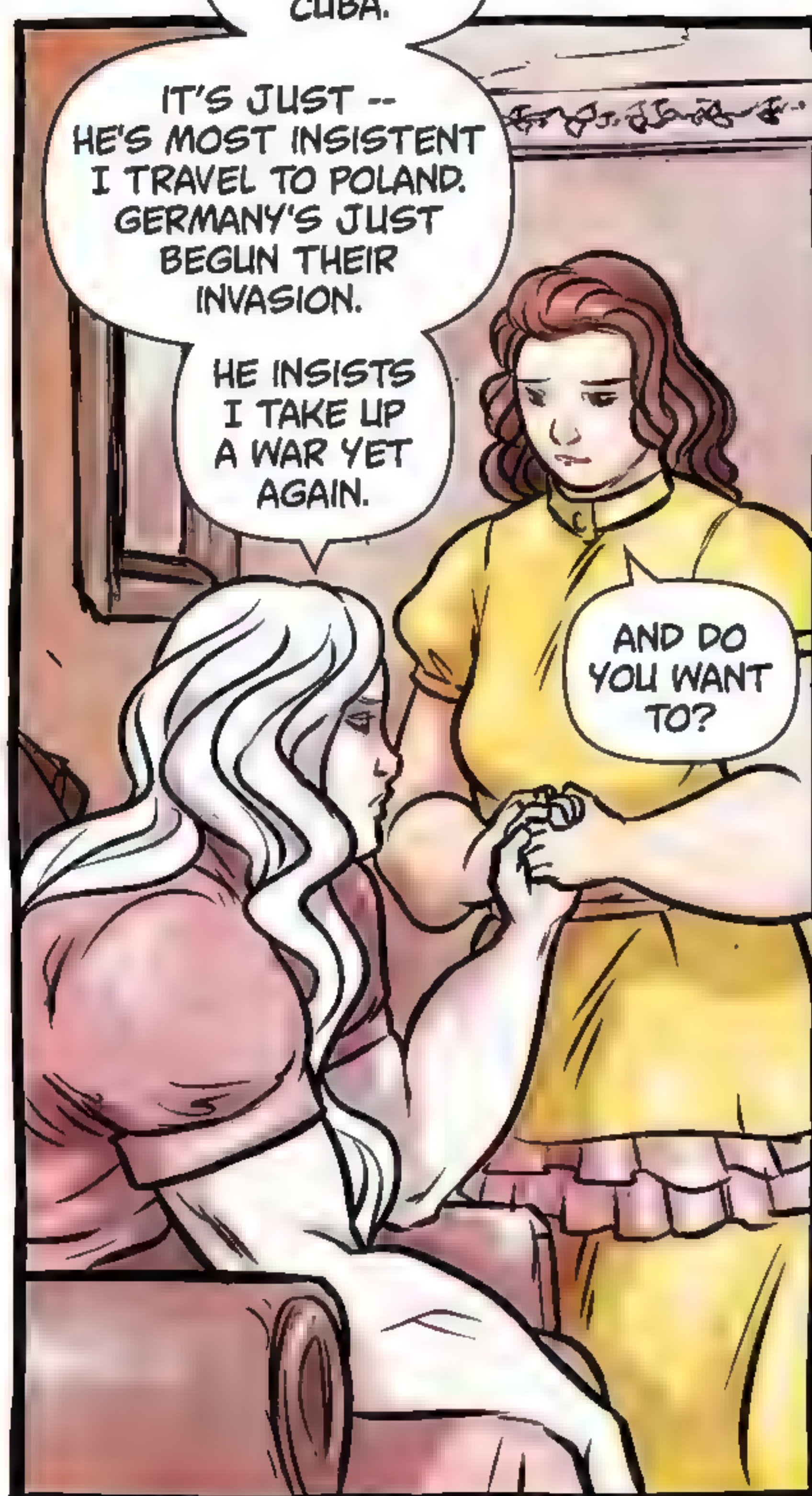
I'LL KEEP
THE METER
RUNNING.



WHAT'S THE TROUBLE, GLORIANA?

IS EVERYTHING ALL RIGHT WITH ERNEST?

SEPTEMBER 1, 1939
MONT SAINT-MICHEL, FRANCE
GLORY ENLISTS



ERNEST IS FINE; HE'S ENJOYING CUBA.

IT'S JUST -- HE'S MOST INSISTENT I TRAVEL TO POLAND. GERMANY'S JUST BEGUN THEIR INVASION.

HE INSISTS I TAKE UP A WAR YET AGAIN.

AND DO YOU WANT TO?

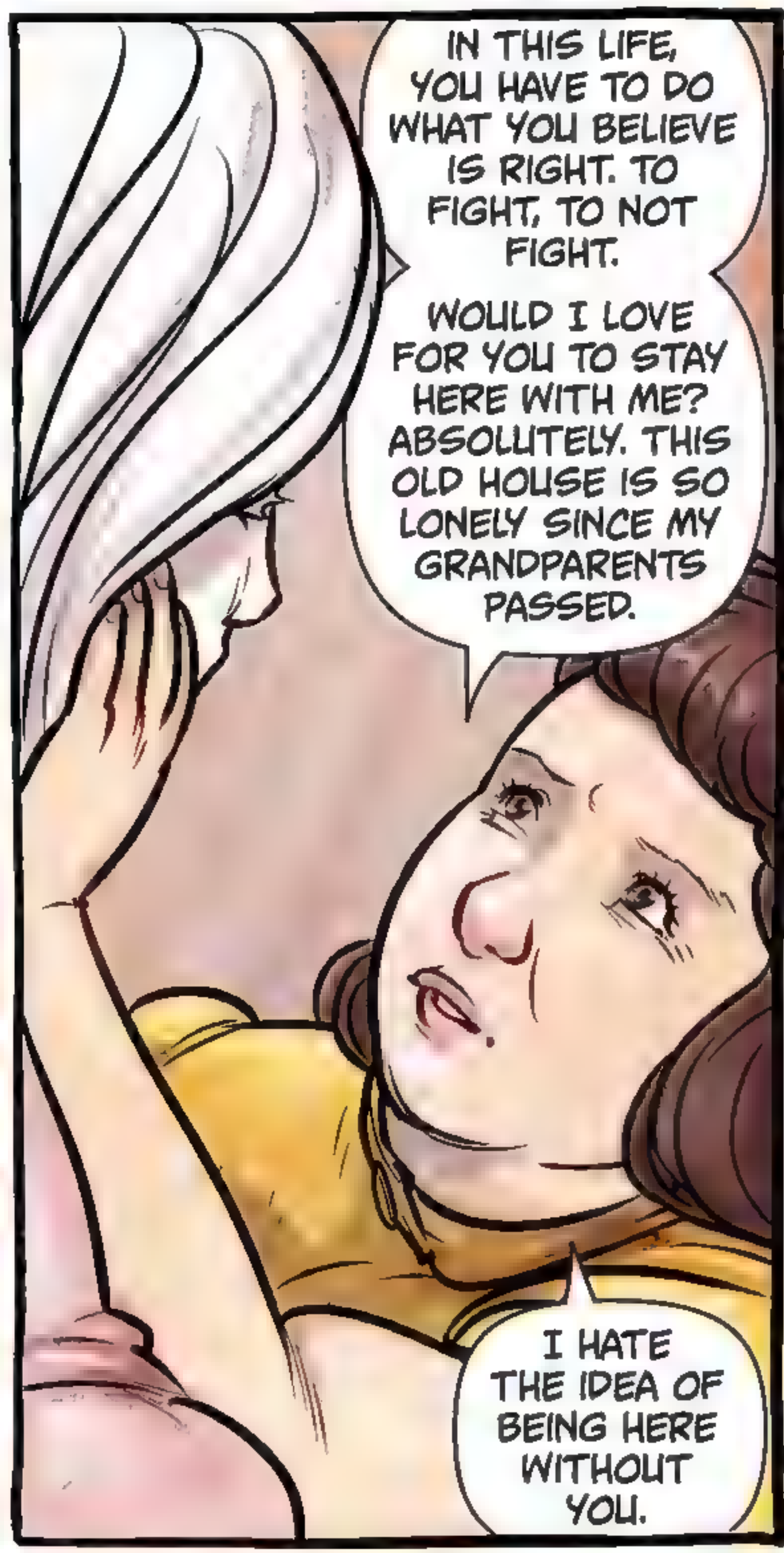


»SIGH»

I'VE BEEN FIGHTING SO LONG, EMILIE.

MY PARENTS' WAR. THE GREAT WAR. THE SPANIARDS' CIVIL WAR.

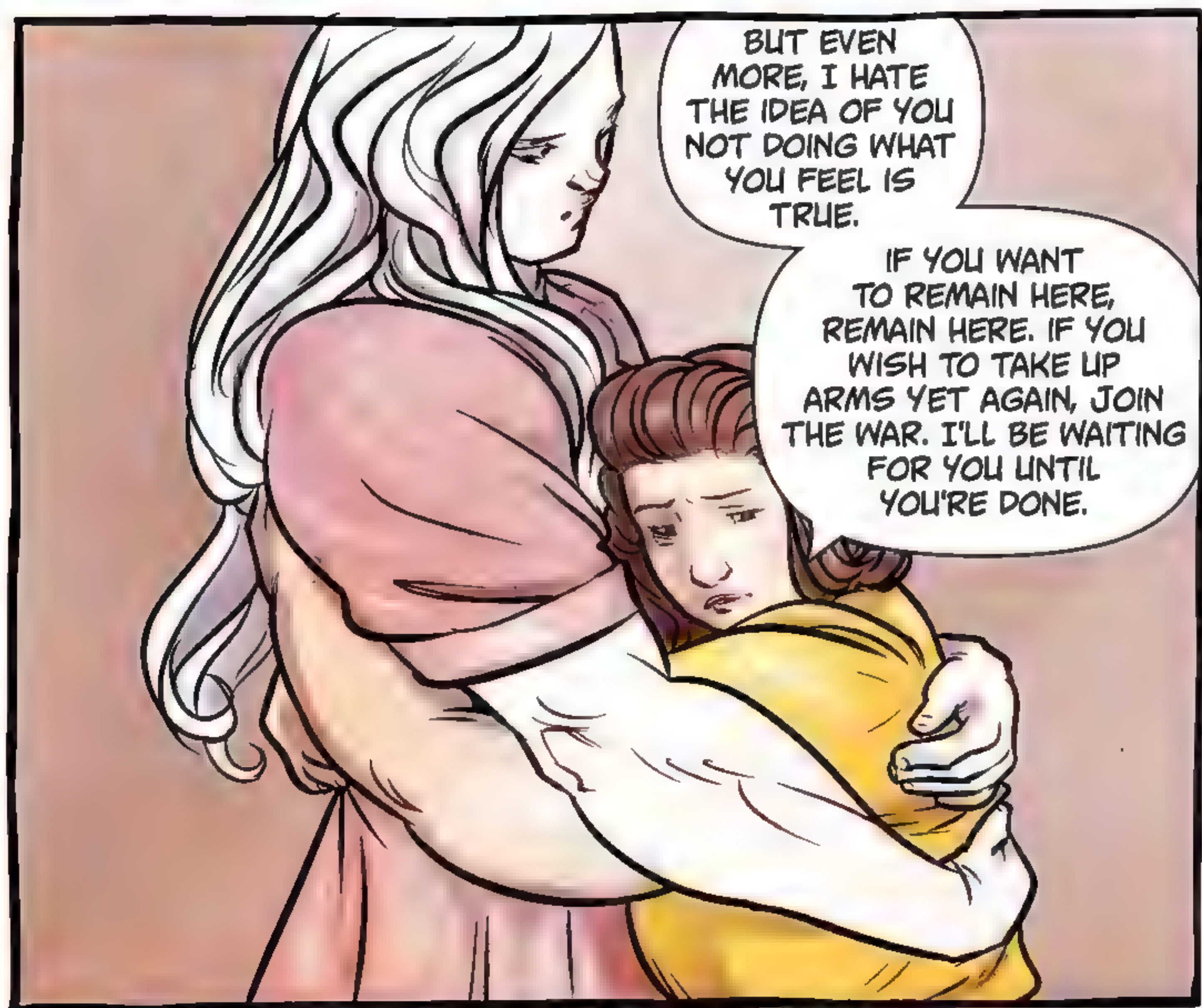
YEAR AFTER YEAR OF FIGHTING... BEING CONFRONTED WITH SO MANY HORRIBLE THINGS... DOING WORSE ONES MYSELF...



IN THIS LIFE, YOU HAVE TO DO WHAT YOU BELIEVE IS RIGHT. TO FIGHT, TO NOT FIGHT.

WOULD I LOVE FOR YOU TO STAY HERE WITH ME? ABSOLUTELY. THIS OLD HOUSE IS SO LONELY SINCE MY GRANDPARENTS PASSED.

I HATE THE IDEA OF BEING HERE WITHOUT YOU.



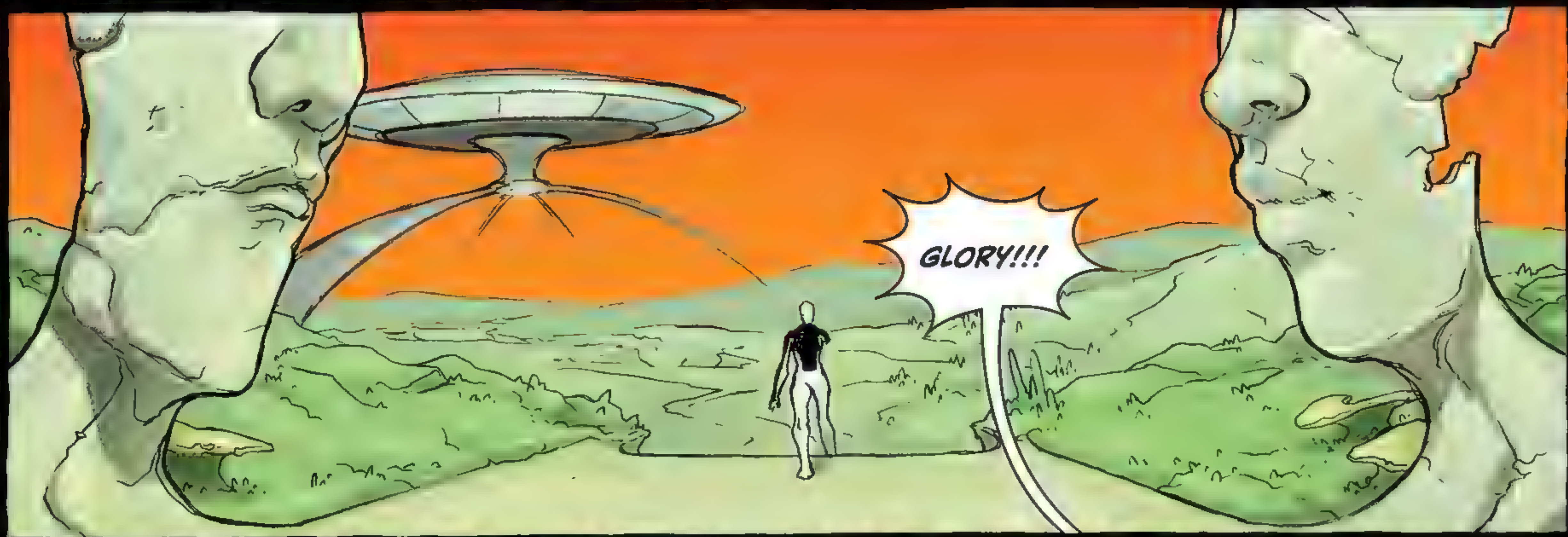
BUT EVEN MORE, I HATE THE IDEA OF YOU NOT DOING WHAT YOU FEEL IS TRUE.

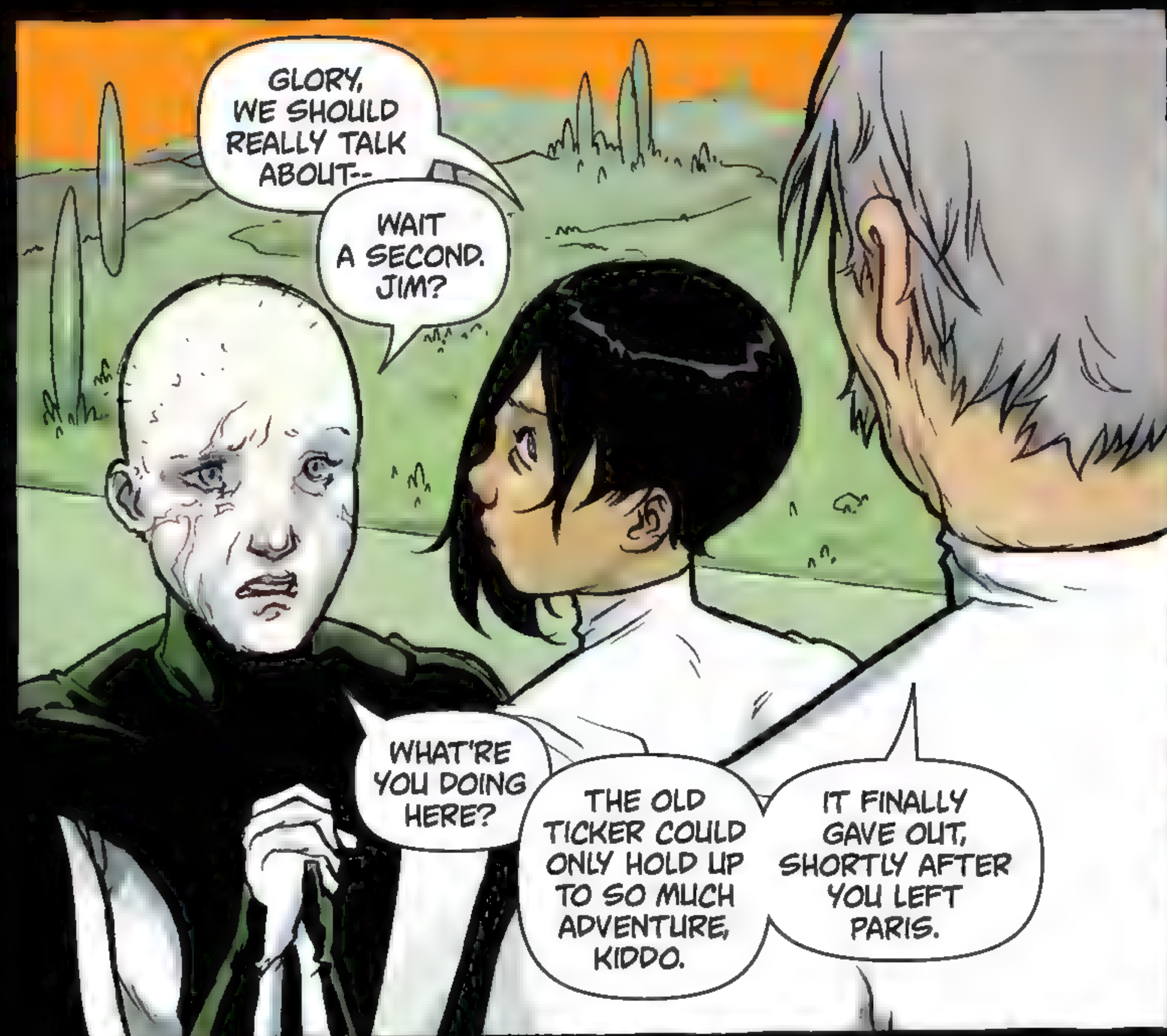
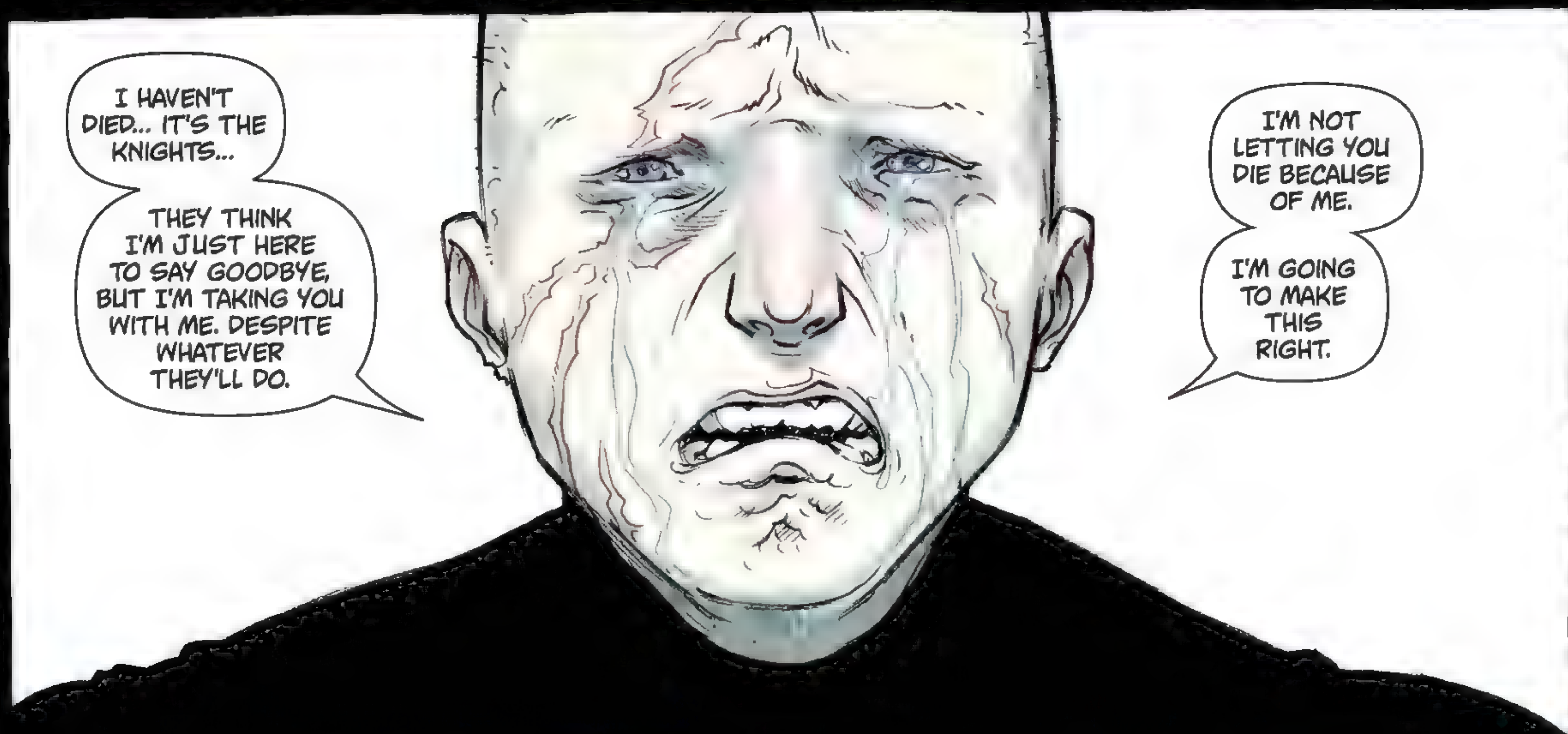
IF YOU WANT TO REMAIN HERE, REMAIN HERE. IF YOU WISH TO TAKE UP ARMS YET AGAIN, JOIN THE WAR. I'LL BE WAITING FOR YOU UNTIL YOU'RE DONE.

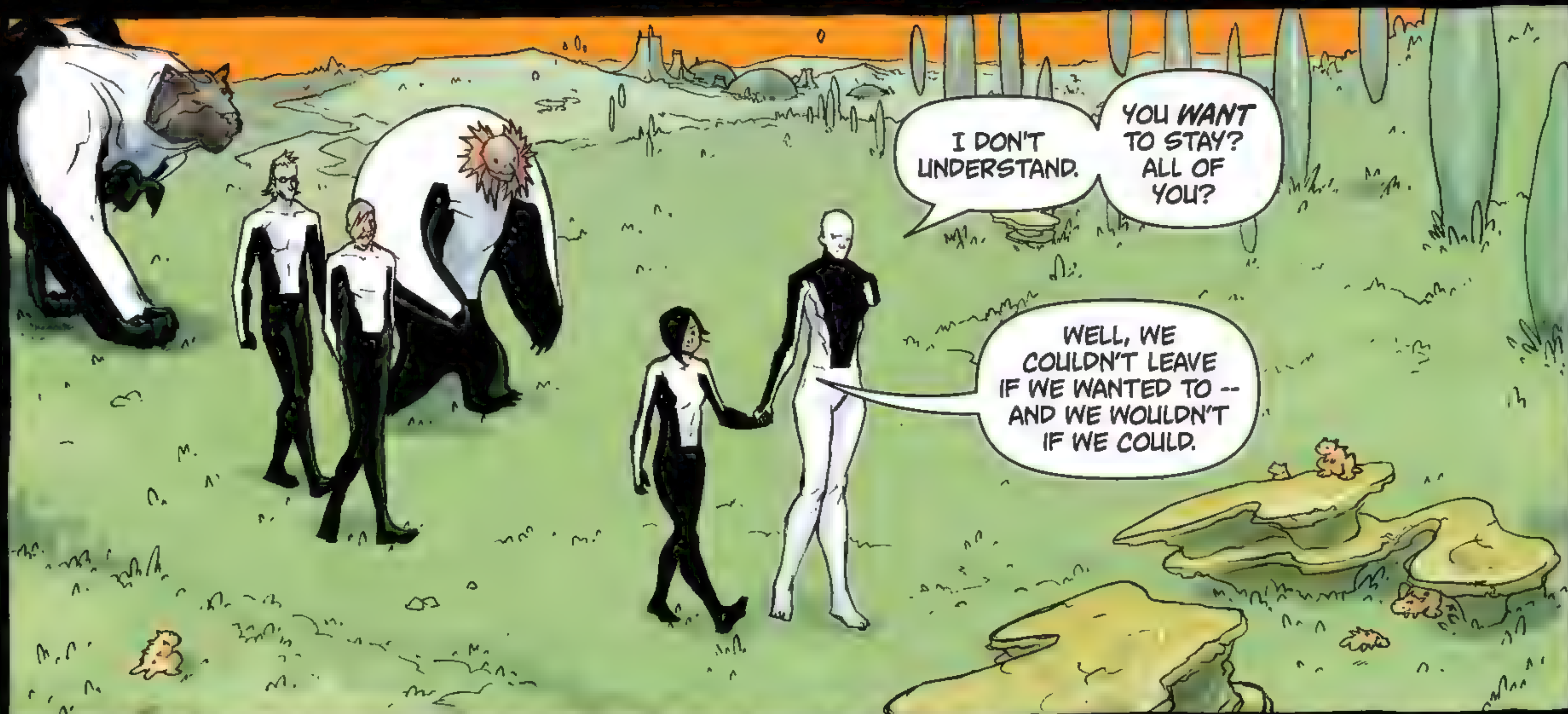


FORGET WHAT'S RIGHT TO ERNEST, TO ME, TO EUROPE. LOOK TO YOURSELF.

WHAT'S RIGHT TO YOU?







I DON'T UNDERSTAND.

YOU WANT TO STAY? ALL OF YOU?

WELL, WE COULDN'T LEAVE IF WE WANTED TO -- AND WE WOULDN'T IF WE COULD.



I MEAN, I APPRECIATE YOUR SENTIMENT. I THINK WE ALL DO.

BUT YOU CAN'T DO THAT. YOUR ACTIONS -- ALL OUR ACTIONS -- HAVE CONSEQUENCES. IN THIS CASE, THEY'RE PERMANENT.

WE'RE DEAD. LIKE, DEAD DEAD.



SURE, IT'S A LITTLE SAD.

I MISS LIFE SOMETIMES. I MISS BREATHING. I MISS MY FRIENDS. I MISS JOHN AND MY SIBLINGS.

HOWEVER, I'VE PASSED ON. AND THAT'S FANTASTIC!



BUT -- I'M LEAVING HERE. IF I CAN GO THERE'S GOT TO BE A WAY FOR--

I DON'T THINK YOU'RE HEARING ME RIGHT...



...THERE'S NOTHING TO FIX ANYMORE.

THERE'S NO RESET BUTTON. FOR ANYBODY.

EVEN YOU.



WHAT
HAPPENED
HAPPENED.

AND SURE,
BEING KILLED
BY YOUR
LIFELONG IDOL
KINDA SUCKS.

BUT
YOU KNOW
WHAT?

THAT'S
MY LIFE.



A LIFE
ENDED BY
SAVING THE
WORLD, I
SHOULD
ADD!

I DIED
A TOTAL
BAD ASS!



SO, NO,
YOU CAN'T
UNDO WHAT
YOU DID
YESTERDAY.

BUT
YOU CAN DO
BETTER
TOMORROW.

ISN'T
THAT
GREAT?



I'M SO
SORRY,
RILEY.

SHH.

THERE,
THERE. I
FORGIVE
YOU.

BESIDES,
SOMEDAY
YOU'LL SEE
WHAT WE
DO.

DEATH IS
WONDERFUL.

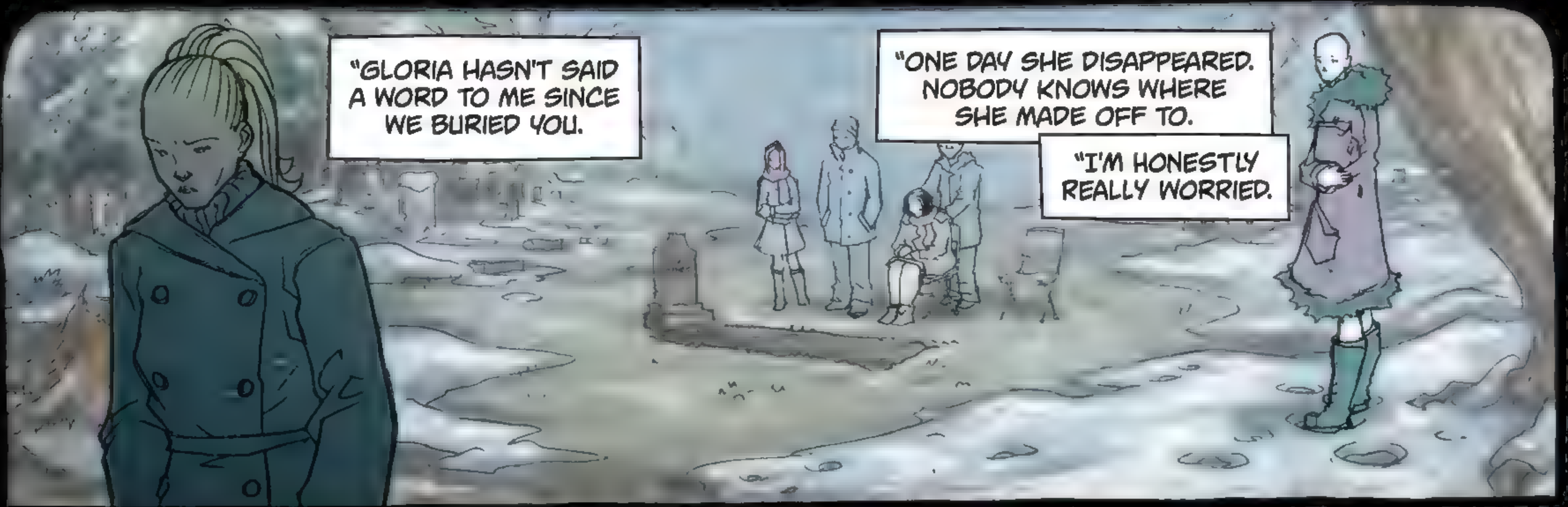


NOW COME ON, LET'S NOT WORRY ABOUT THE PAST.

TELL ME ALL ABOUT THE LIVING.

≡SNIFF≡

IT'S... COMPLICATED.



"GLORIA HASN'T SAID A WORD TO ME SINCE WE BURIED YOU.

"ONE DAY SHE DISAPPEARED. NOBODY KNOWS WHERE SHE MADE OFF TO.

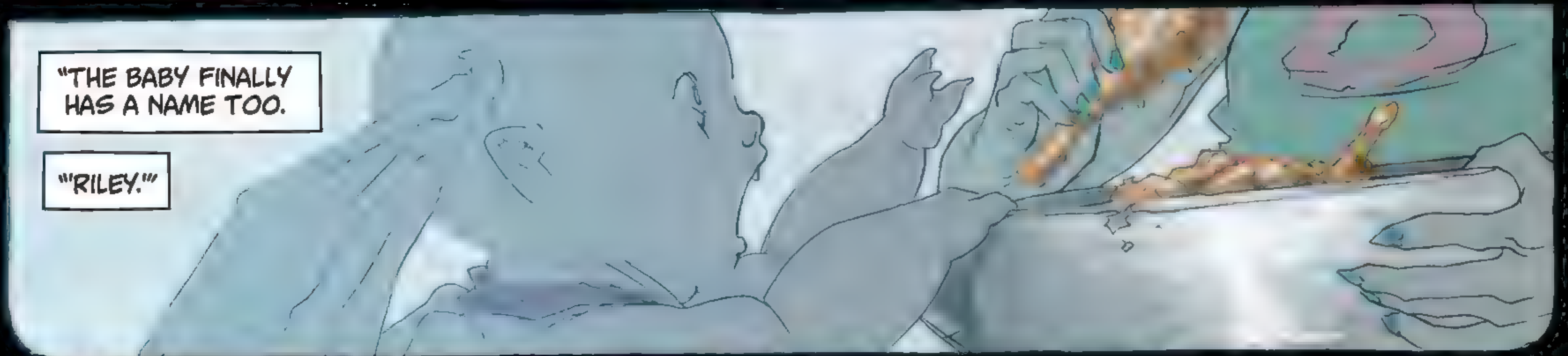
"I'M HONESTLY REALLY WORRIED.



"NANAJA AND I ARE CIVIL NOW.

"WE'VE BEEN STAYING WITH MOM AND DAD EVER SINCE THE BATTLE.

"EVERYONE GETTING ALONG IS A LITTLE ODD, BUT GREAT.



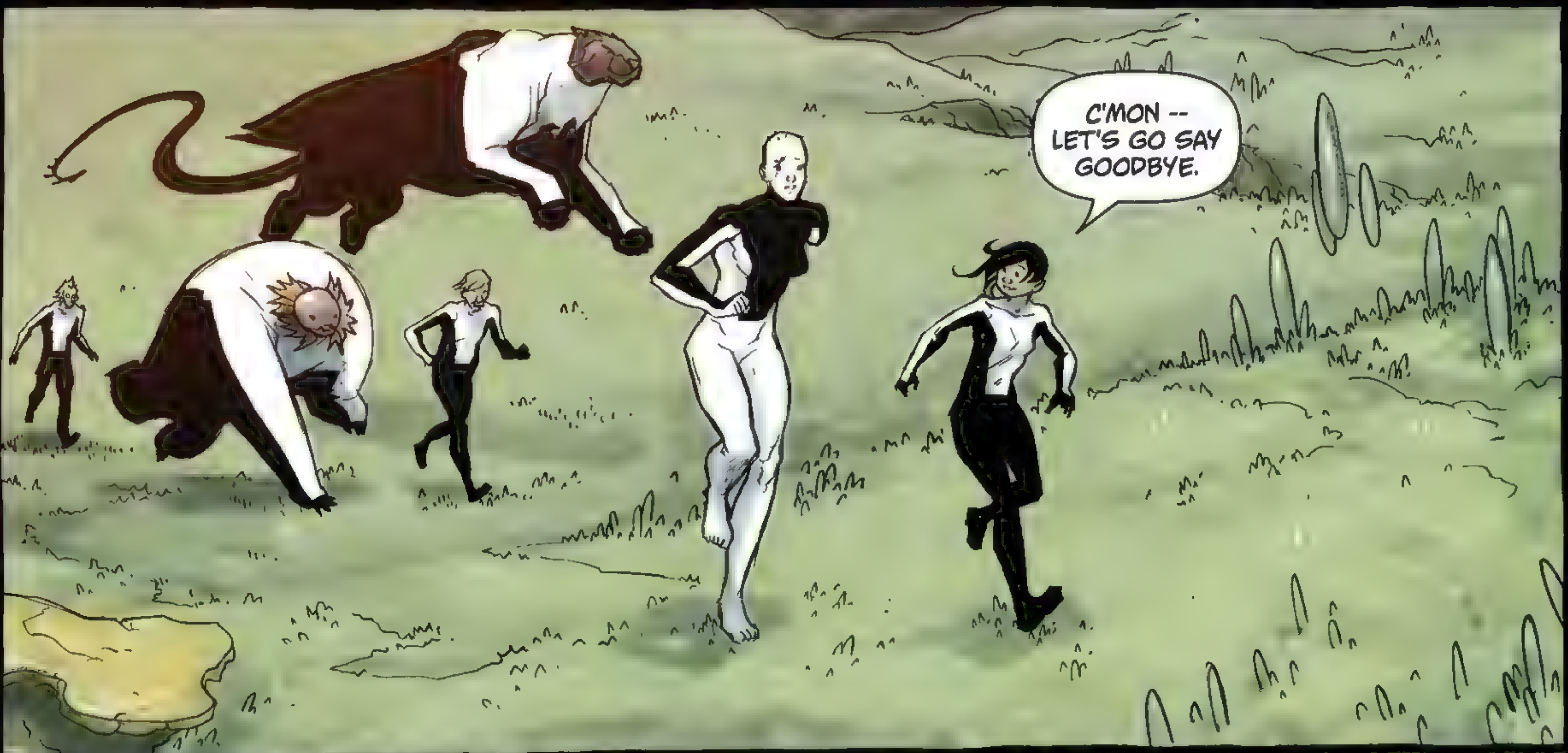
"THE BABY FINALLY HAS A NAME TOO.

"RILEY."



YOUR PARENTS NAMED HER AFTER ME?!

THAT'S SO SWEET! I'M HONORED!





"...SHE WAS ALWAYS THERE FOR ME."

IT'S JUST -- YOU GUYS, EMILIE...

GREAT JOB, LADIES! THOSE RUSSKIES SURE KNOW WHO'S BOSS!

I'M TREATING YOU ALL TO MILKSHAKES!

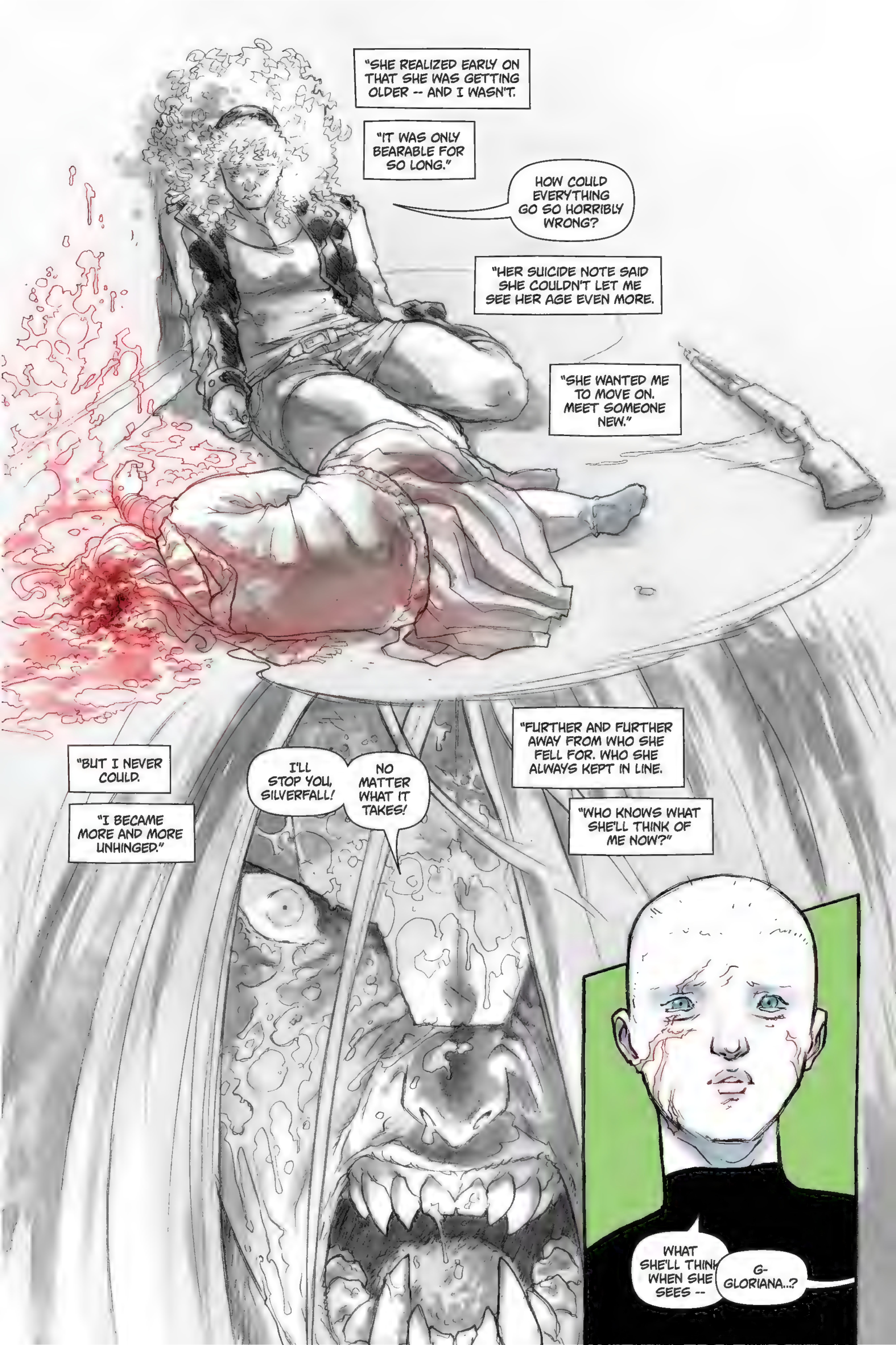
"NO MATTER HOW ABSURD, HOW FRIGHTENING."

YOU MAY BE A PUPPET, LOVE, BUT WE'LL FIND A WAY TO FIX YOU!

JUST HOLD IT TOGETHER! WE'LL GET THROUGH THIS!

"AND WAS THE ONLY ONE WHO COULD EVER CALM ME DOWN."

EVERYBODY, RELAX! YOU'RE A TEAM!



"SHE REALIZED EARLY ON THAT SHE WAS GETTING OLDER -- AND I WASN'T.

"IT WAS ONLY BEARABLE FOR SO LONG."

HOW COULD EVERYTHING GO SO HORRIBLY WRONG?

"HER SUICIDE NOTE SAID SHE COULDN'T LET ME SEE HER AGE EVEN MORE.

"SHE WANTED ME TO MOVE ON. MEET SOMEONE NEW."

"BUT I NEVER COULD.

"I BECAME MORE AND MORE UNHINGED."

I'LL STOP YOU, SILVERFALL!

NO MATTER WHAT IT TAKES!

"FURTHER AND FURTHER AWAY FROM WHO SHE FELL FOR. WHO SHE ALWAYS KEPT IN LINE.

"WHO KNOWS WHAT SHE'LL THINK OF ME NOW?"

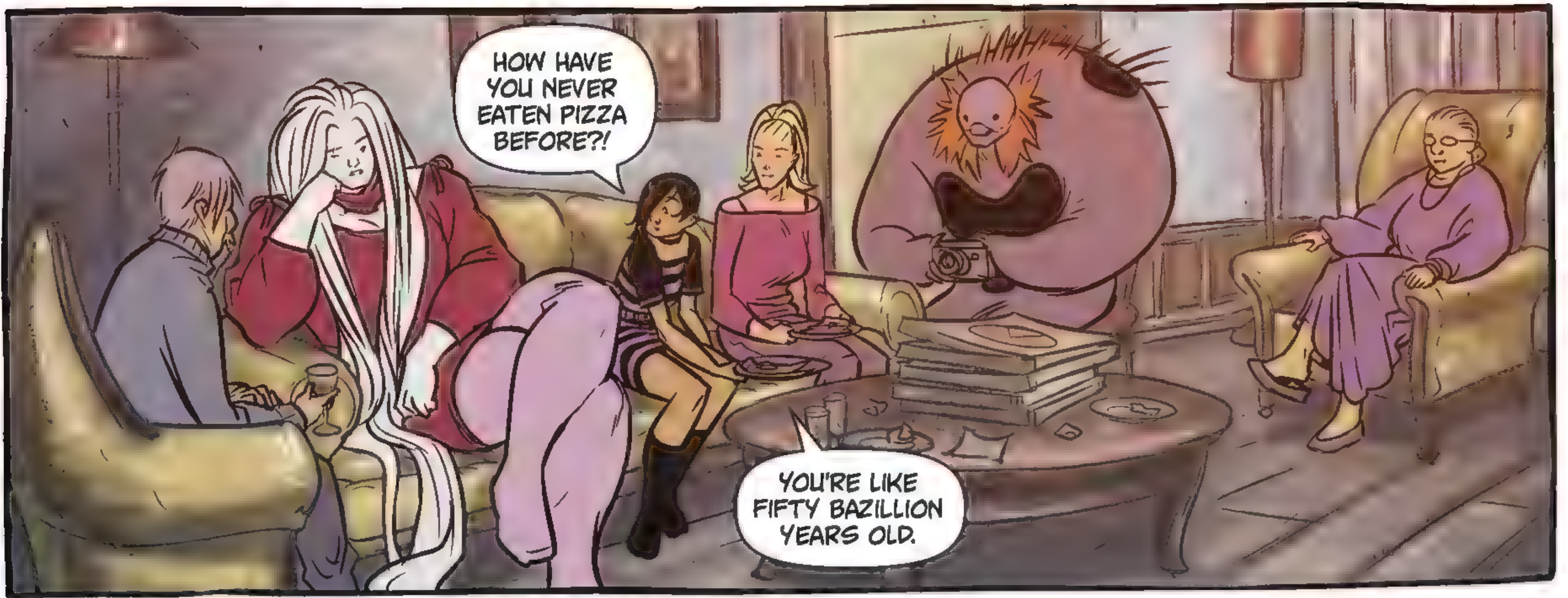
WHAT SHE'LL THINK WHEN SHE SEES --

G-GLORIANA...?

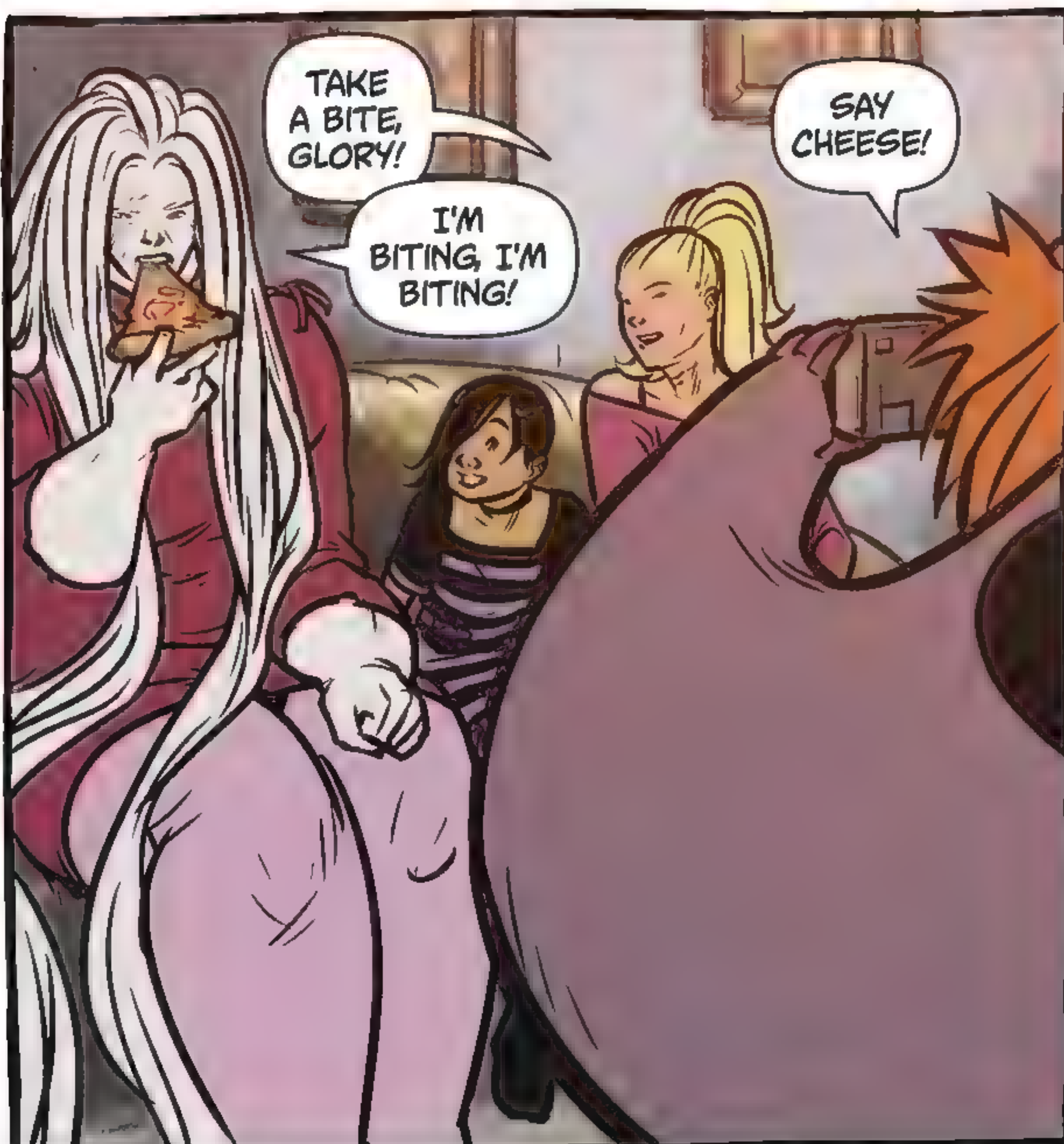
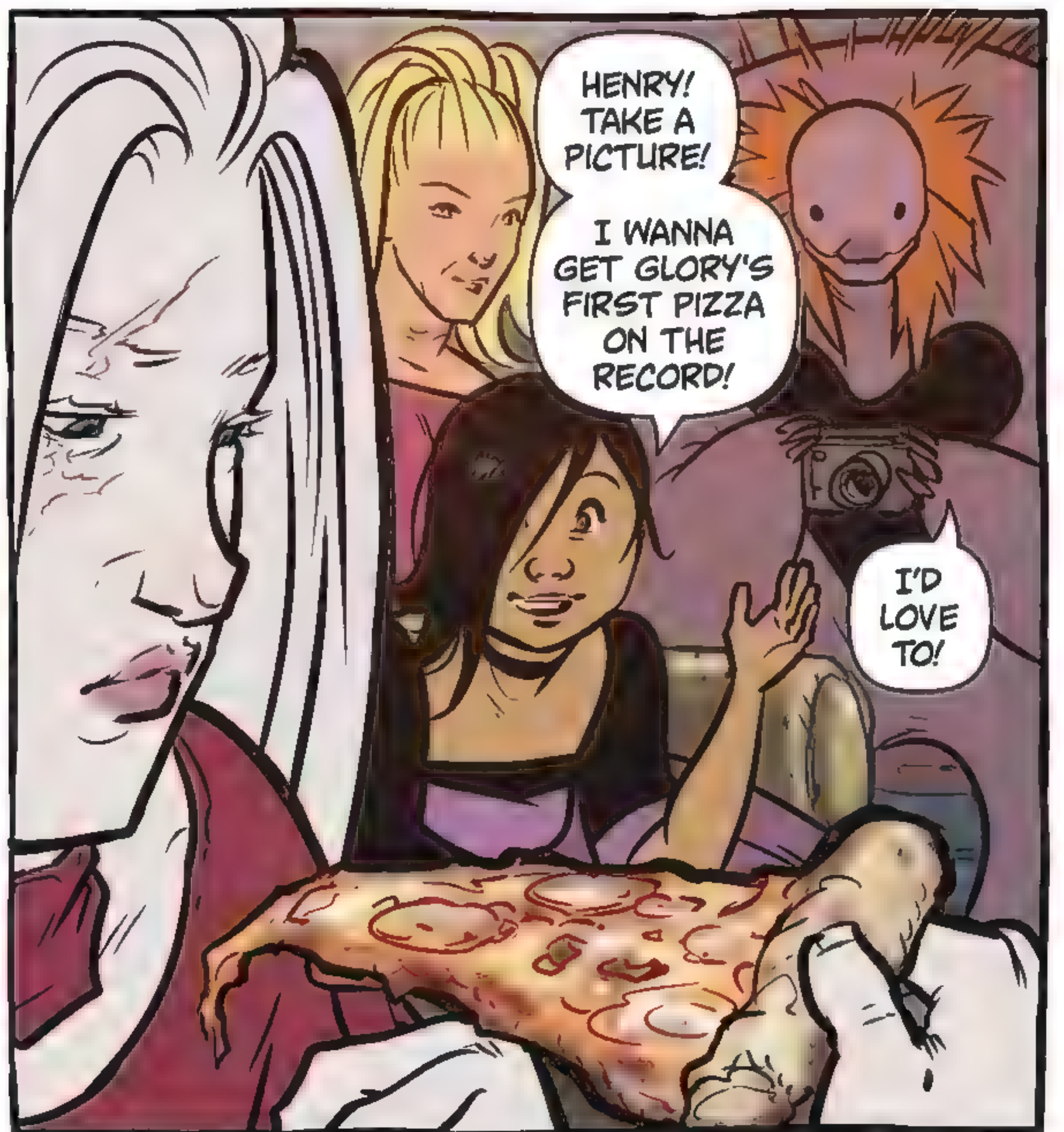
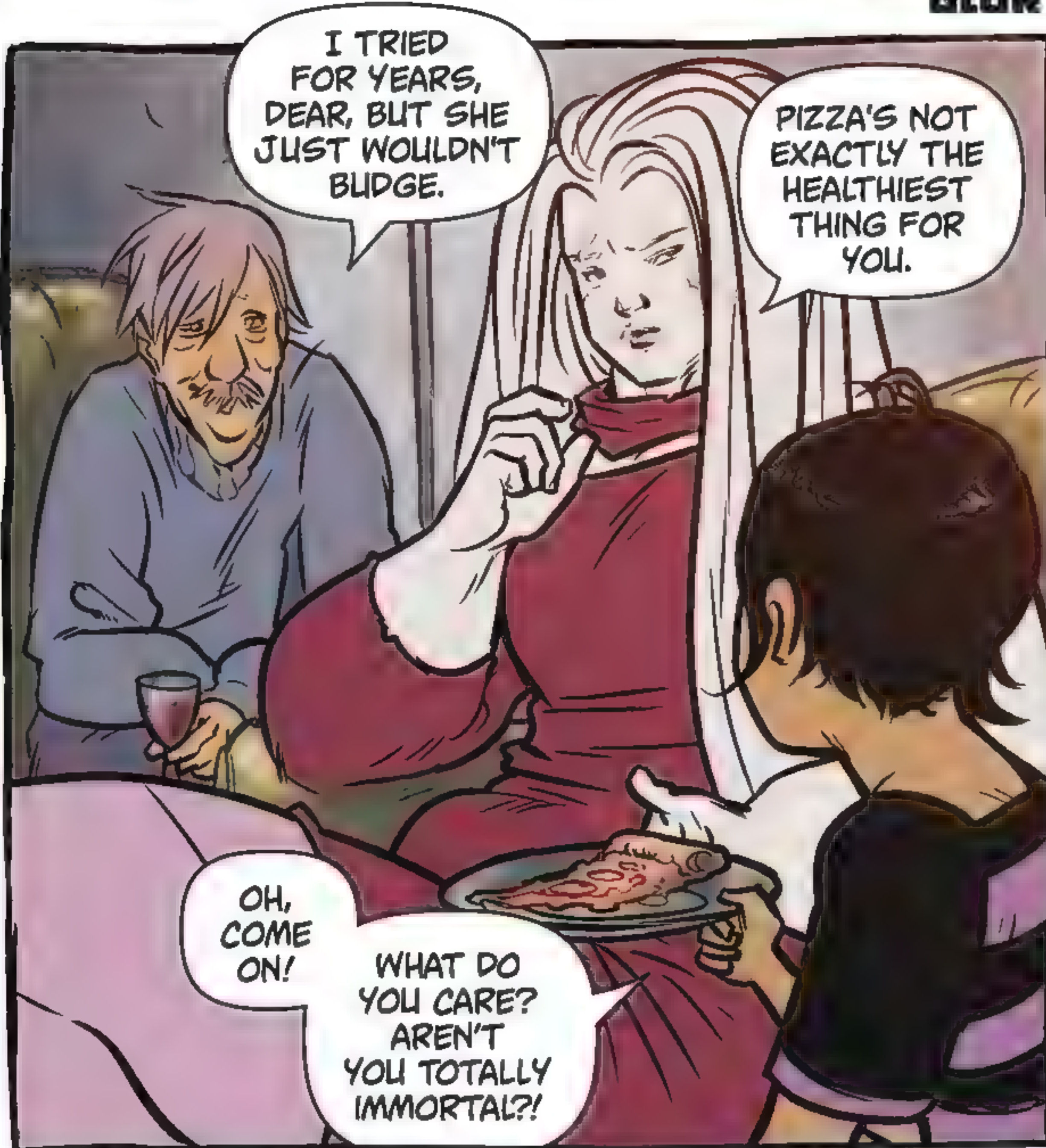




...WON'T WE?



MARCH 15, 2013
BUC, FRANCE
GLORY LIVES



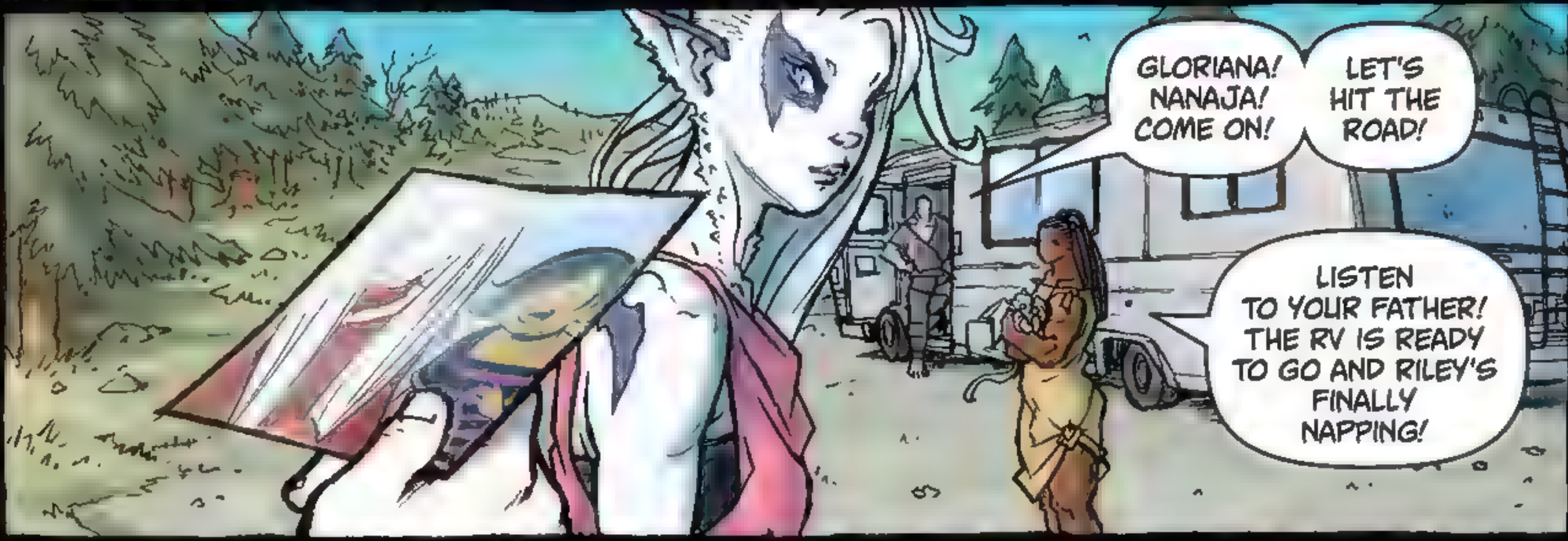


**IMAGE
COMICS
PRESENTS**

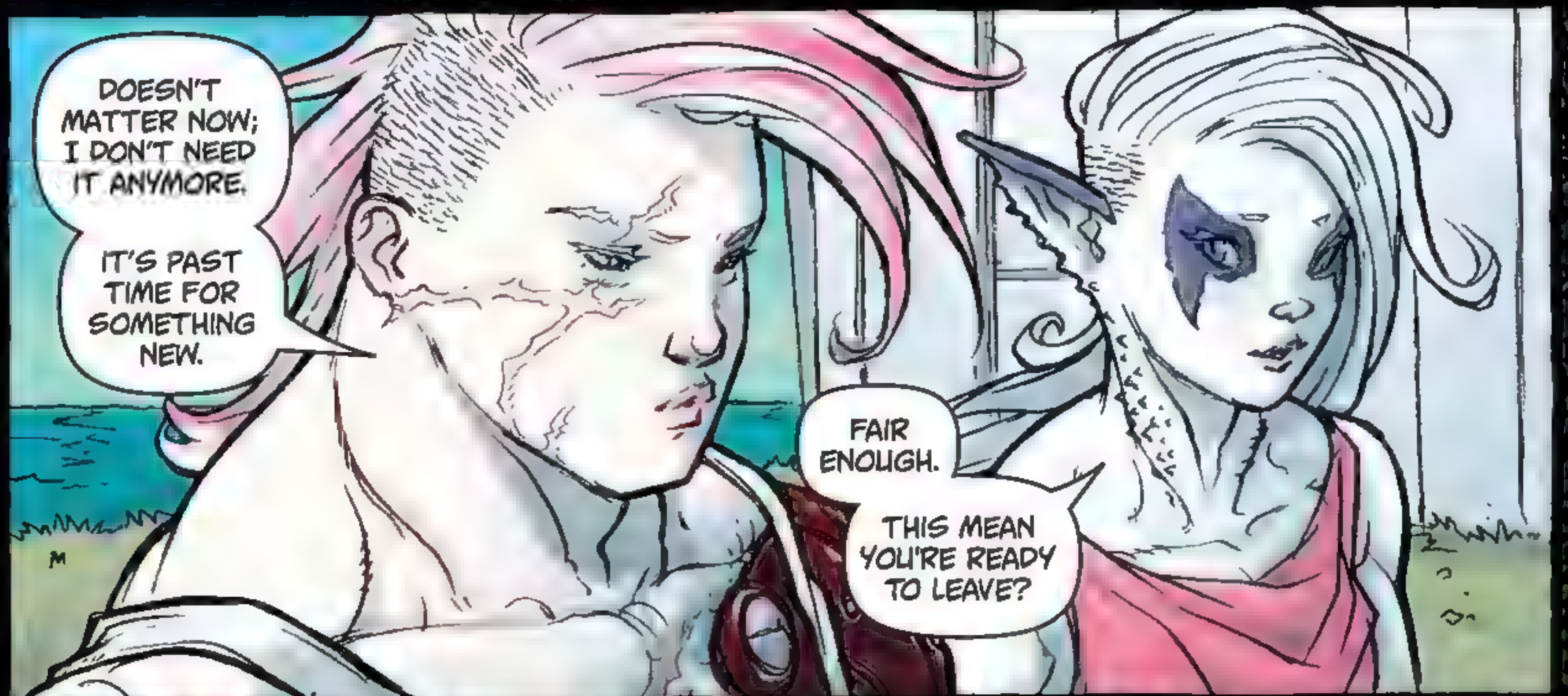
**JOE
KEATINGE
WRITER**



**ROSS
CAMPBELL
ARTIST**

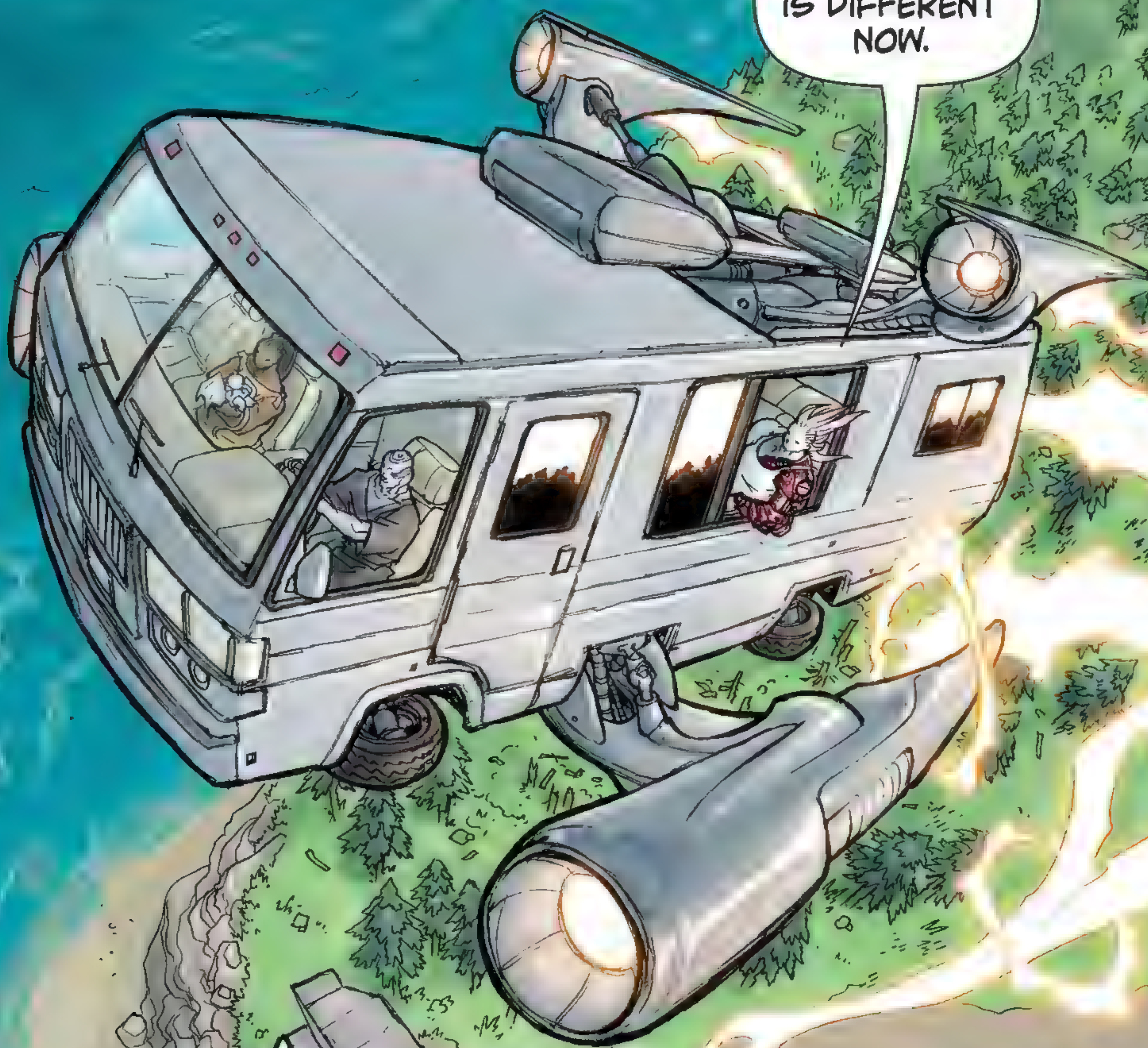
**OWEN GIENI
WITH
CHARIS SOLIS
COLORISTS**

**ED BRISSON
LETTERER**



GLORY

EVERYTHING
IS DIFFERENT
NOW.



GLORY CREATED BY
ROB LIEFELD

THE END

GOODBYE, RILEY BARNES

one last look back with
Ross Campbell + Joe Keatinge



JOE: How's it feel to be done?

ROSS: Pretty good. I finished #34 in January, but it still feels like yesterday. All the coloring and post-production stuff is going on, so it's still happening and people are still reading it. It doesn't really feel real, I guess? I dunno. It's both good and bad, which is usually how it goes.

JOE: It's funny – yesterday I reread the entire run as I got to do the final edits and I was walking home, I was listening to the song I plotted #34 to — Sigur Rós' Hoppípolla — and I had this really intense emotional reaction – realizing that I'm done with these characters, that they're really gone from my life. Specifically that I was going to really miss Riley Barnes, like she was a living, breathing person. I hadn't experienced that before.

But it was also extremely satisfying. This was my first big work-for-hire thing and I found it odd that this thing that started out as a 'job' turned into something where these characters were really, intensely personal. I'm going to miss them like they were actual human beings.

Have you had that at all?

ROSS: Not really. I think I haven't because I've had projects of my own cut short, but none that actually ended. I feel like when it's over, the stuff we did is still there. The material we created isn't going to vanish. For me, I don't really feel like the characters are gone.

JOE: So, the characters still live on?

ROSS: For instance, I didn't create it, but – JAWS. It's only this one movie, but it's always there. On the one hand, GLORY's gone because I'm not drawing it and you're not writing it, but if I'm ever missing GLORY, those issues are still there. They're still on my shelf.

I could still sit down and draw a picture of GLORY if I wanted to, revisit that if I felt like it.

JOE: Do you feel like you might?

ROSS: You mean revisit it?

JOE: Yeah. Like that Steve Ditko story. I don't know if it's true or not, but supposedly someone – Tom Brevoort or Ralph Macchio, I'm not sure – was visiting his studio and saw a stack of Doctor Strange pages. They realized it was all original stuff that wasn't published and wanted to put it out, but Ditko was supposedly like, "No; that's for me."

ROSS: Oh, man; that's intense. I don't know that I'd draw an entire comic or be like, 'Joe, let's do an entire issue of GLORY and never put it out.'

JOE: I will say that if we were to revisit it, I wouldn't want to do it without you.

ROSS: Yeah, definitely.

JOE: Rereading it and seeing where we both were when it started and seeing it with where we are now – in both our own lives and the book – it's pretty dramatic. Seeing how it became this intense experience – where I see this connection to the book as this deeply personal thing.

I think the turning point for me in connecting with it to such an extent was #29. How about you?

ROSS: I think I said this before in a different interview, but yeah, I think #29 was a turning point.

JOE: Looking back at it, I felt like I was more conservative as a writer, but starting with #29 there was a lot of very personal, almost autobiographical stuff that I don't think anyone would ever pick up on, but was there for me.

And while I obviously loved it before, I feel your art also took a huge jump there. What do you think led to such a major shift?

ROSS: All the action stuff is fine, but it's not in my wheelhouse. It's not something I'm usually comfortable with, but #29 was more like my speed – split between characters sitting around the house and having character moments and the other half having Nanaja being all angsty in the flashbacks. Having a personal moment of her own in the past where she's like, 'fuck this' and having this emotional change – it felt like it was more about the characters having emotional realizations. That's what I really dig.

I also feel like #25 – the future stuff – that I was really into.

JOE: It's funny to hear you talk about not being comfortable with the action stuff, because – whatever on the writing – but I feel #33 is one of the best action comics I've read in a long time. It's really damn good.

ROSS: Thanks! I'm my own worst critic, I guess. Everyone could say it was really good – and it's not like I don't appreciate it or think they're wrong – but in my head, I'm still not satisfied with this. I still feel like I drew this better or drew that better or see another artist and wish I could do an action sequence like them.

I'm just never happy with it.

JOE: With that, what lessons do you feel you've learned over the course of this book that may affect how you work in the future?

ROSS: Mostly on a technical level – like, I drew a tank. I had never drawn a tank before. Getting to draw stuff I had never drawn was always good. It kinda helped everything across the board. Even if I'm not drawing a tank comic.

Working with you – working with a writer – putting up with all your baloney. [Laughs] It's really different.

JOE: Not necessarily me, but do you think you'd work with a writer again?

ROSS: I think it would really depend on who it was.

JOE: Basically just me – is that what you're saying? [Laughs]

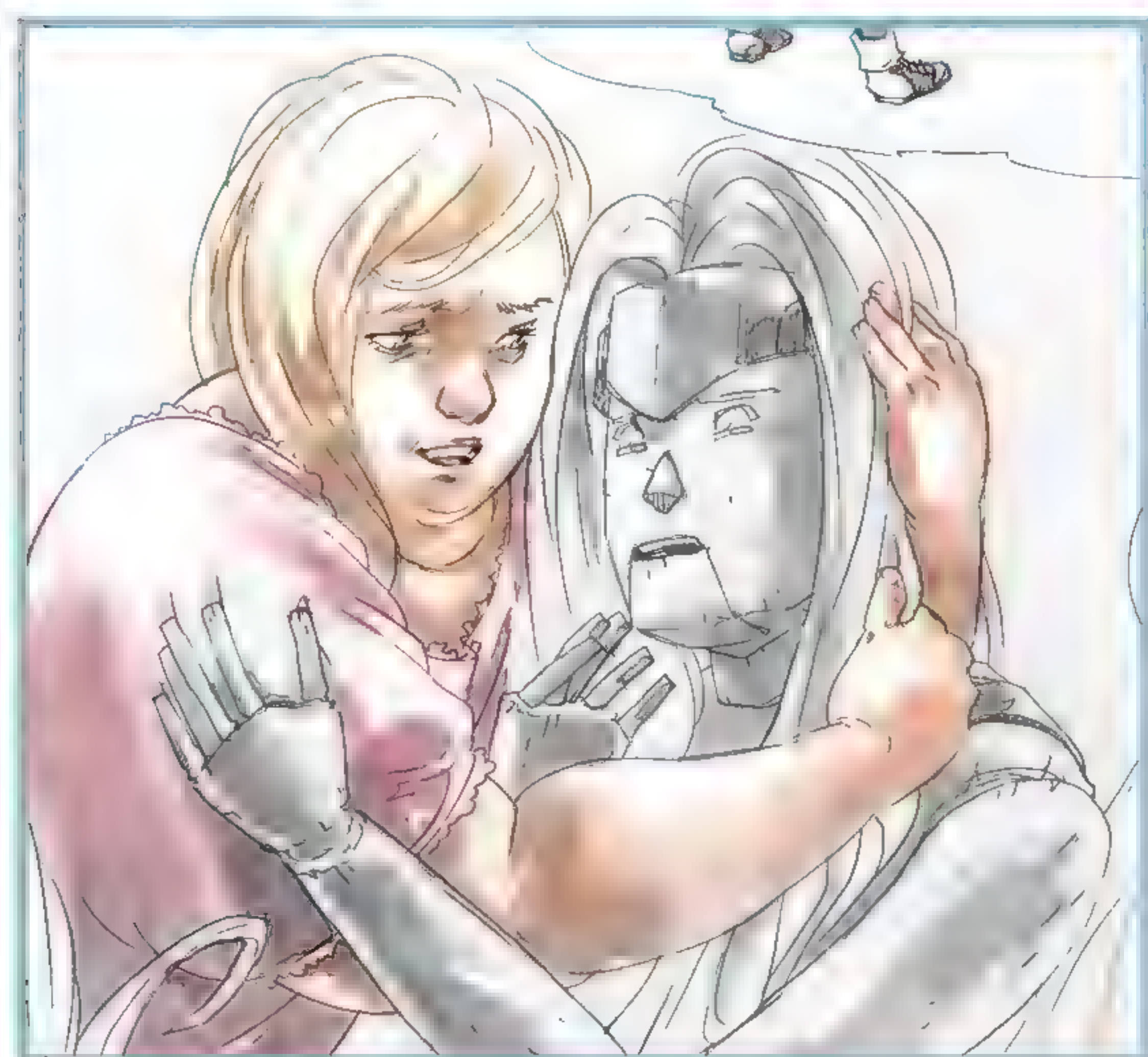
ROSS: [Laughs] I think I got really lucky with you. I mean – even if you're friends with someone before hand, you never know how it's going to go, you never know if you're going to clash or not. You never know if it's going to be awful the next time.

JOE: Well, I do hope we get together again at some point, even if it's something short. This is easily one of the best working relationships I've ever had. I know I said it before, but I don't feel like I said it enough – you've really made me a better writer.

ROSS: Thanks, man. Thanks for putting up with me! [Laughs]

JOE: Not to pat ourselves on the back too much, but the difference between #23 and #34 in terms of quality is nuts.

ROSS: Yeah – but even though it was still so long ago, I still like a lot of the stuff in the first issue.



JOE: Me too. I'm not trying to disparage it at all, but there's a couple of things. Like, not just in terms of our individual skills, but in how we worked together. For instance, there's a lot of callbacks in #34 to #23 and the difference in how it's told in the final issues as opposed to the first

really surprised me when I reread them.

Like, when we showed that Emilie was behind a lot of those flashback sequences in the first issue, I was surprised. My biggest critique on myself in those first few issues – and my earlier comics in general – was how much I was telling instead of showing. I feel you helped me really get comfortable in terms of, well, not having to do that. I didn't have a good grip on it before I worked with you.

But yeah – comparing those two pages and seeing the difference in how you portray it blows my mind. It's so freaking good.

ROSS: Usually when I draw something I hate it after a certain period. I just see all the things I would do differently. I kind of feel that way about the early GLORY stuff, but the later stuff I'm definitely more comfortable with.

JOE: Less in terms of the working process and more on the book itself, who do you think you're going to miss the most?

ROSS: I was going to say Nanaja, but I think I really like drawing Glory herself. I think she's my favorite thing about it. Just from an art perspective – drawing her.

JOE: For me it's going to be Henry, mostly because I feel this huge guilt over killing him. He's based almost entirely off Emi Lenox's dog, Henry, and I basically killed this dog I love. I feel so bad about it.

ROSS: I keep saying this to you! He's hanging out in the afterlife – with all those tables of food and the pastures. If I knew that's where I'd go when I die I'd probably kill myself right now! It's all good! [Laughs]

JOE: So, you're satisfied with the ending then?

ROSS: Yeah. I really like all the afterlife stuff. You know how everybody dies in *Predator*? And then you're like 'oh my god, Carl Weathers and Bill Duke just got blown apart' and it's kinda sad? But then in the credits they have all the actors smiling when their name comes up? It's kinda like that. It's not so bad. I feel like, for me, it's kind of a similar feeling. It's not quite so hopeless.

Even though all of Glory's friends are dead. [Laughs]

JOE: Well, Gloria's there.

ROSS: Yeah, but Gloria hates her! But still, everything's pretty okay in the end.

JOE: Do you have a favorite panel or moment in the series?

ROSS: I feel kinda dumb about this, but I still really like that face-ripping panel. [Laughs] I still really like that one. Not just because of the gore, but Glory's facial expression.

JOE: I've got two. In the Comics Alliance exit

interview I said I couldn't talk about it because of spoilers, but now that we're done I can say it was the combination of the page of flashbacks of Emilie and Glory, then reuniting. It was a combination of simultaneously seeing your growth as an artist and Glory's growth as a character. We finally see this really vulnerable, human side of her.

Although, I think my favorite single panel is Henry offering Riley the grilled cheese sandwiches in #31, mostly because of how you drew them. He's just so satisfied with himself.

ROSS: That's a good one. I really like the whole scene where Glory and Nanaja find Silverfall making waffles. That in itself is really good, but where Nanaja immediately sits down and eats waffles, but Glory is resisting it. Then her caving in and having some waffles.

JOE: There're no plans to continue the book, but if there were another creative team, what advice would you have for them?

ROSS: Who is it in this fantasy situation?

JOE: I dunno, it's hypothetical; who would you want to take over the book?

ROSS: I'm not going to name names or whatever, but if their style didn't fit with ours, I'd have much more advice than if it was someone who kept a similar tone.

Assuming the writer's good and continues what we were doing and treats the characters like you treated them, I'd keep my advice to preserving the character designs. That they'd have to make Glory gigantic – that kind of thing. That'd be my main concern.

JOE: Well, to wrap things up – this is the last issue of the book. Anyone you want to thank?

ROSS: You, obviously. Rob, Eric – for giving me a shot. Brandon Graham, for hooking us up. All the team – Ms. Shatia Hamilton for coloring those first few issues. Joseph Bergin III and Owen Gieni for doing such a great job on the later stuff. Doug and Ed for the lettering. All the people we got in #32, like Jed Dougherty, Sloane Leong, Greg Hinkle –

JOE: Emi Lenox and Owen, again.

ROSS: Roman Muradov for doing the flashback in #30. Ulises for the stuff in #31.

JOE: Kris Anka and Ricken for the covers.

ROSS: And Nate Bellegarde on #31! A lot of people.

JOE: We got to additionally thank Eric and Rob for also allowing us to end the book the way we wanted to. I think that's such a rare thing – to end a work-for-hire series just the way you intend to.

Jeff Lemire, J.H. Williams III, Faith Erin Hicks, Robert Kirkman, Erik Larsen, Marc Silvestri,

Mark Millar, James Tynion IV, Augie De Blieck, Kelly Thompson, Arune Singh, James Viscardi, Rickey Purdin and Stephen Wacker have also been particularly vocal advocates of the book, which I really appreciate it.

ROSS: And all the reviewers! And everyone on Twitter!

JOE: Yeah, we need to give an extra shout out to comicbookgirl19. I saw first-hand at Wizard World Portland and Emerald City Comicon a ton of people who got into the book solely because of her video review. She's sort of the Patron Saint of the book.

And Chris Sims! He's the other one! He was freakin' awesome – from his first big review of the book that got us a ton of initial buzz to the exit interview with us. A lot of people were so freaking supportive, but he always went above and beyond.

Everyone at Image was great – especially our Production Artists, Vincent Kukua and Jana Cook. Plus, there's Thierry Mornet at Delcourt, who'll be publishing us in France. That's pretty damn nice.

Of course, thank you to everybody who read the series and every retailer who sold them. Special thanks to Collector's Corner in Maryland for hosting a Glory Book Club as well as Floating World Comics in Portland Oregon and The Dragon in Guelph, Ontario for hosting Glory signings.

Finally, I don't mean to be too corny, but I gotta thank you most of all. You were really the perfect partner on this book. I hope we can do something else again someday.

ROSS: Yeah, thanks for putting up with me!

JOE: It was tough! [Laughs]

ROSS: I can be a bit of a diva at times! [Laughs] And thanks for listening to my ideas.

JOE: Well, you ready to turn the lights off on this book?

ROSS: Let's do it!

JOE: See ya, everybody!

ROSS: BYE!

March 11th, 2013
Rochester, NY
Portland, OR





COVER GALLERY









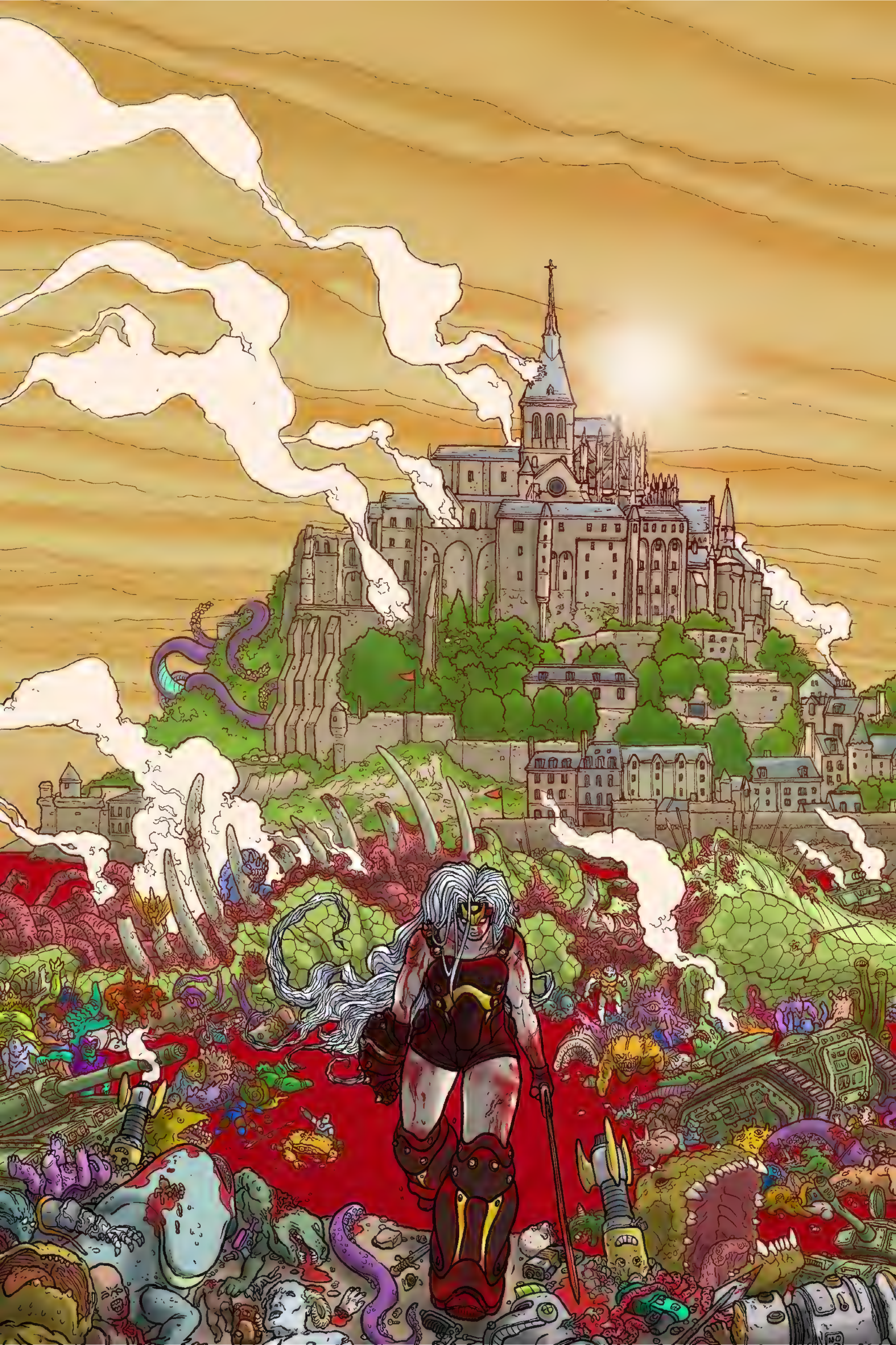
FLORIAN

GLORY











GLORIA











Ricken
12







AFTERWORD

Let me start this whole thing by stating that *Glory* is my Soul-Comic. What is a Soul-Comic? It's like a Soul-Mate, only in comic form, where it seems like it was made just for you. I got into comics because every now and then you stumble upon certain titles that have a special kind of spirit that you can't find anywhere else and *Glory* is one of those books that just speaks to me.

They say you shouldn't judge a book by it's cover, and that's true, but it was definitely love at first sight when I spotted *Glory: The Once and Future Destroyer* during my comic book store's annual blowout sale. Even though I already had a long shopping list and was way over budget, Ross Campbell's cover art compelled me to buy it. I didn't think about it, I just knew I had to have it (and in fact, I was so excited about my purchase that it was the first thing I read when I got home)!

Joe Keatinge's writing and Ross Campbell's art combine into something unique and utterly refreshing. It's crazy how they've crammed everything I like into one comic and made it all work so impossibly well! For me, *Glory* has it all: superheroes, strong female characters, over-the-top gore, aliens, dysfunctional families, ultra-violence, lesbian love stories, general weirdness, death, giant flying cats, awesome hair styles, crazy costumes, colossal cosmic deities of destruction, alternative future time-lines set on Mars, and an absurd amount of Heart.

But even more than these fun things, I love how Joe and Ross brought new life to a character that had been abandoned by the comics world. I am stunned and surprised by how deeply they made me fall in love with Gloriana Demeter and company; and it's even more nuts that these two men have ignited my interest in the 90s Image Comics Universe for the first time! Not only did they take a character nobody cared about anymore and make her relevant, they made her into someone that can give other superheroes a run for their money.

It was soon after discovering *Glory* that I decided we must review it on my Youtube show. It was about an hour after we had wrapped filming that I saw that Keatinge had announced on Twitter that *Glory* was being cancelled! I was heartbroken, and so we quickly decided to add our "Save *Glory*" campaign at the end of the video. Their video review went over very well with the viewers. Each week since I get messages telling me they love *Glory* as well and although I couldn't stop the cancellation, I did get some very nice thank you's, virtual high-fives, and a great shout out by Ross and Joe. I feel extremely honored and grateful to be involved with getting the word out about this amazing comic and it makes me happy that you're sitting here right now reading it.

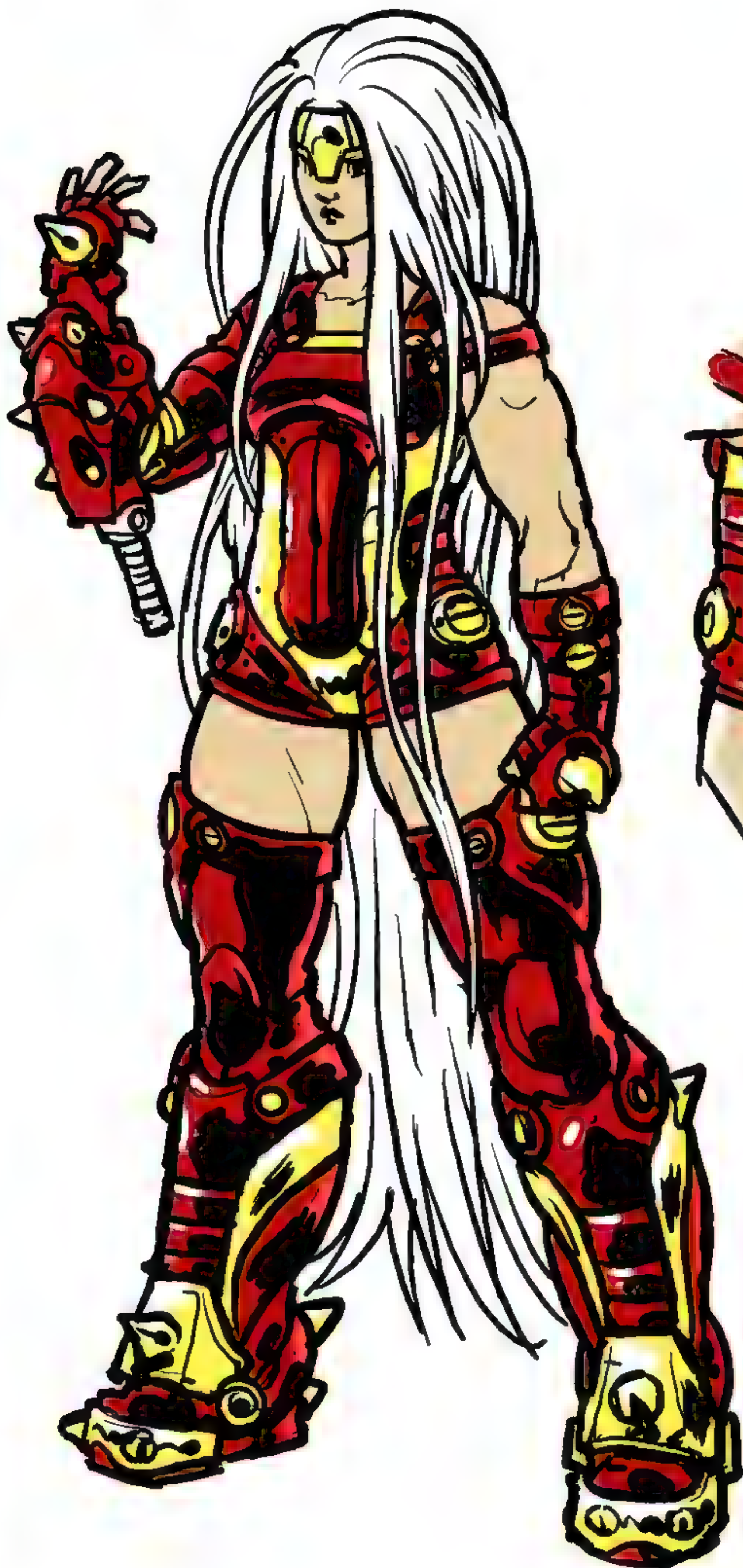
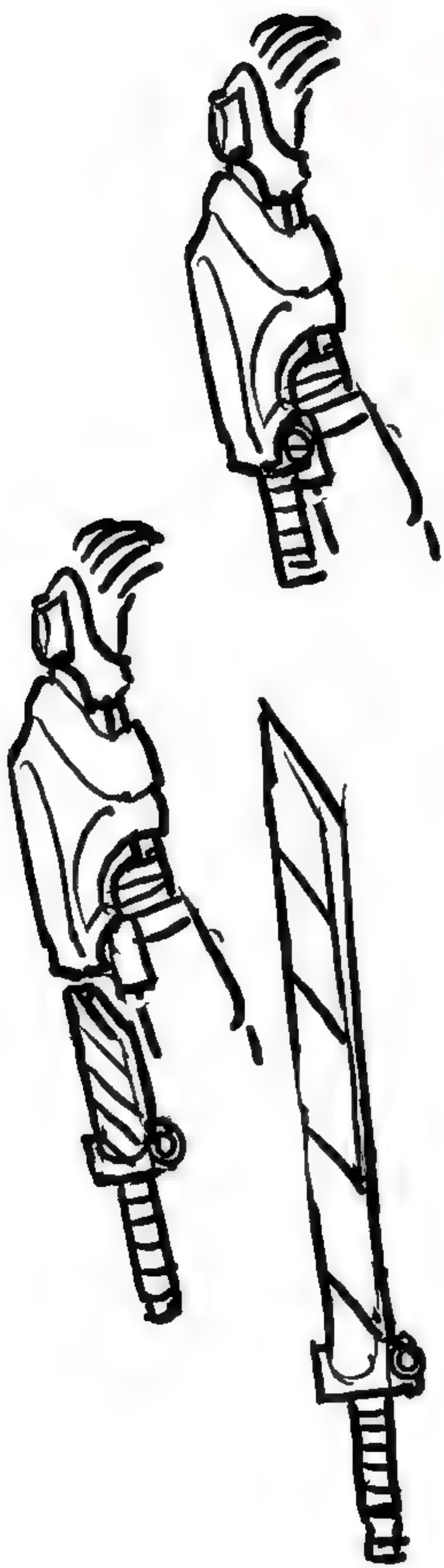
CBG19
May, 2013

PS. I've included a drawing that will illustrate how I feel about *Glory* better than anything I could ever write.

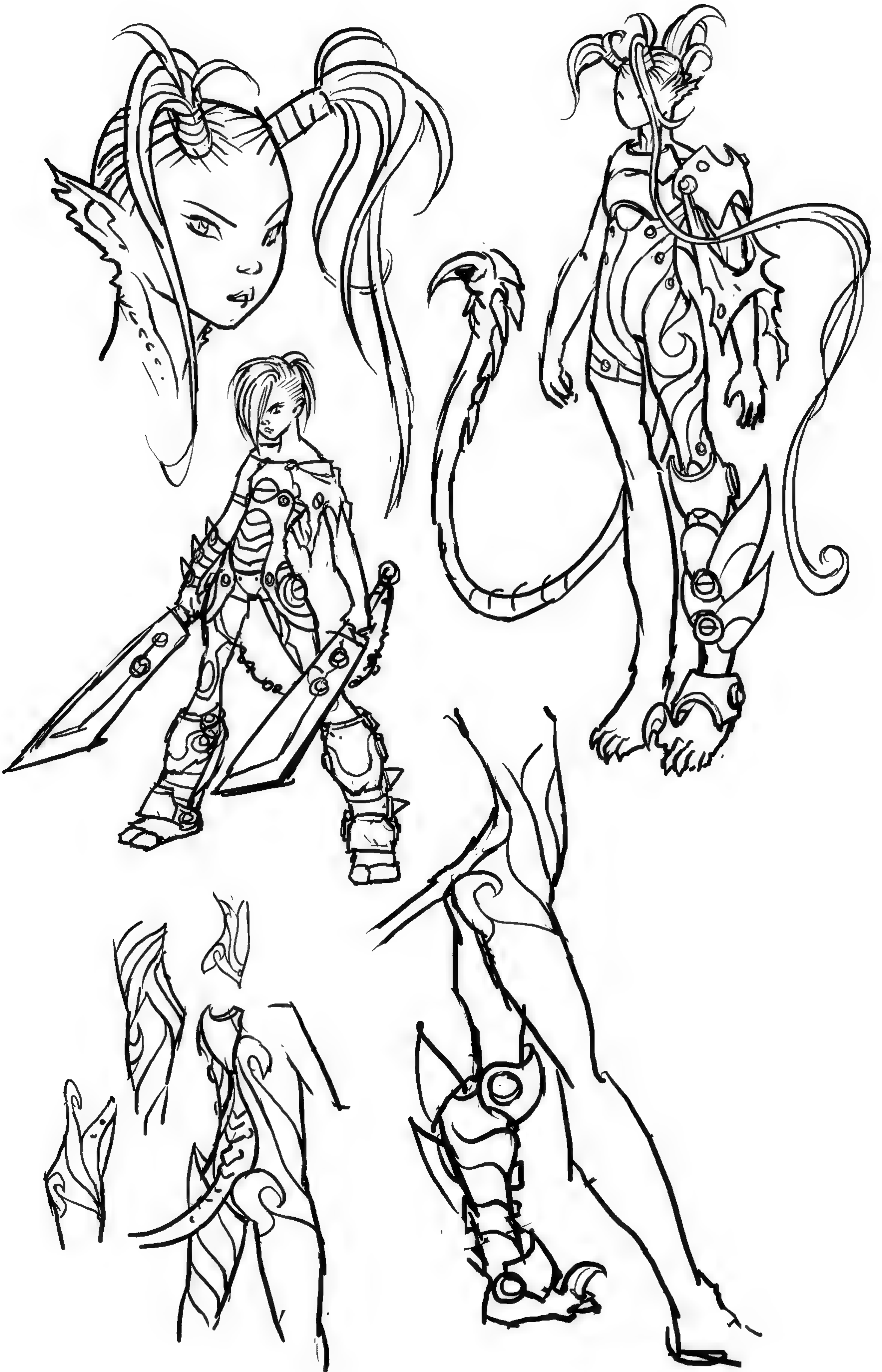


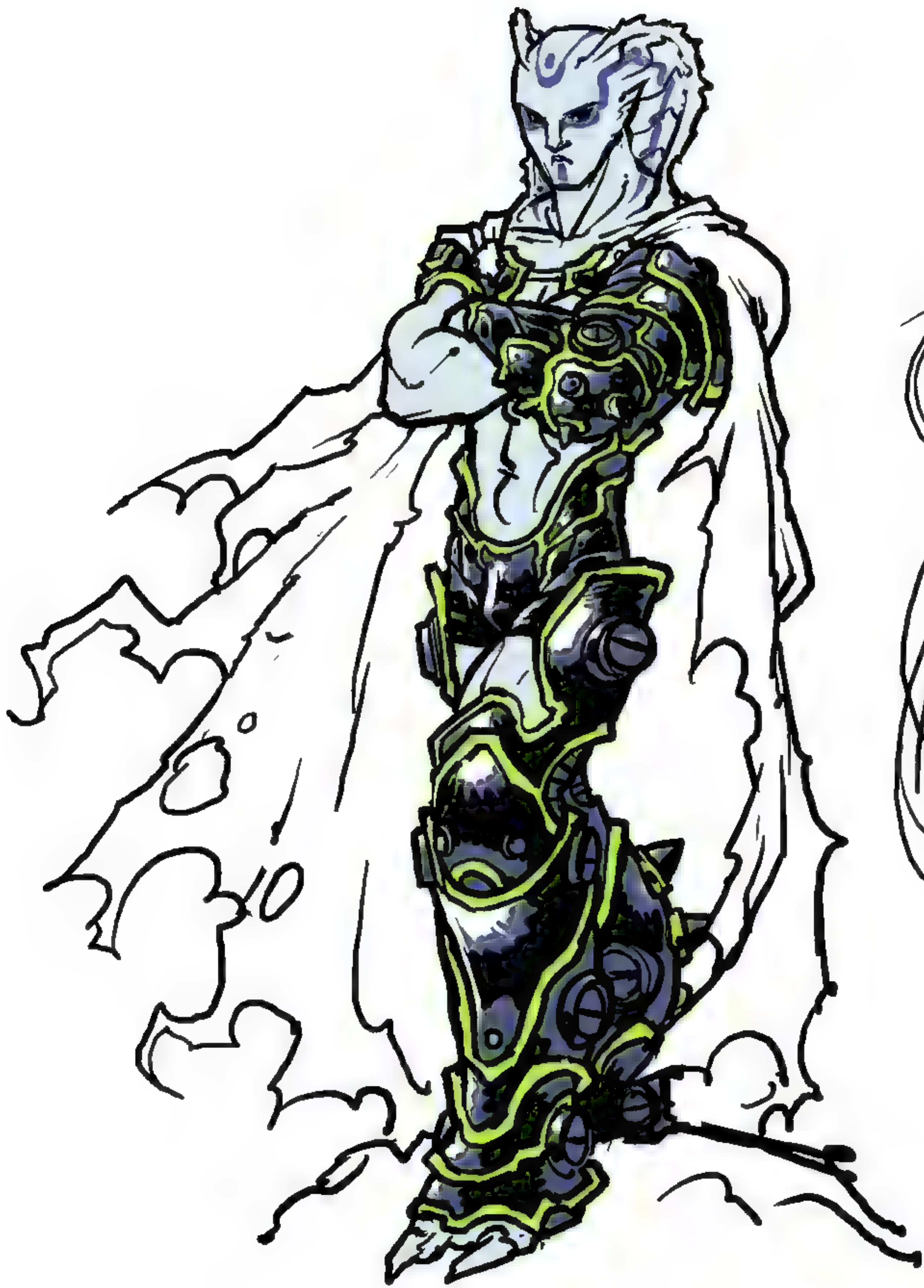


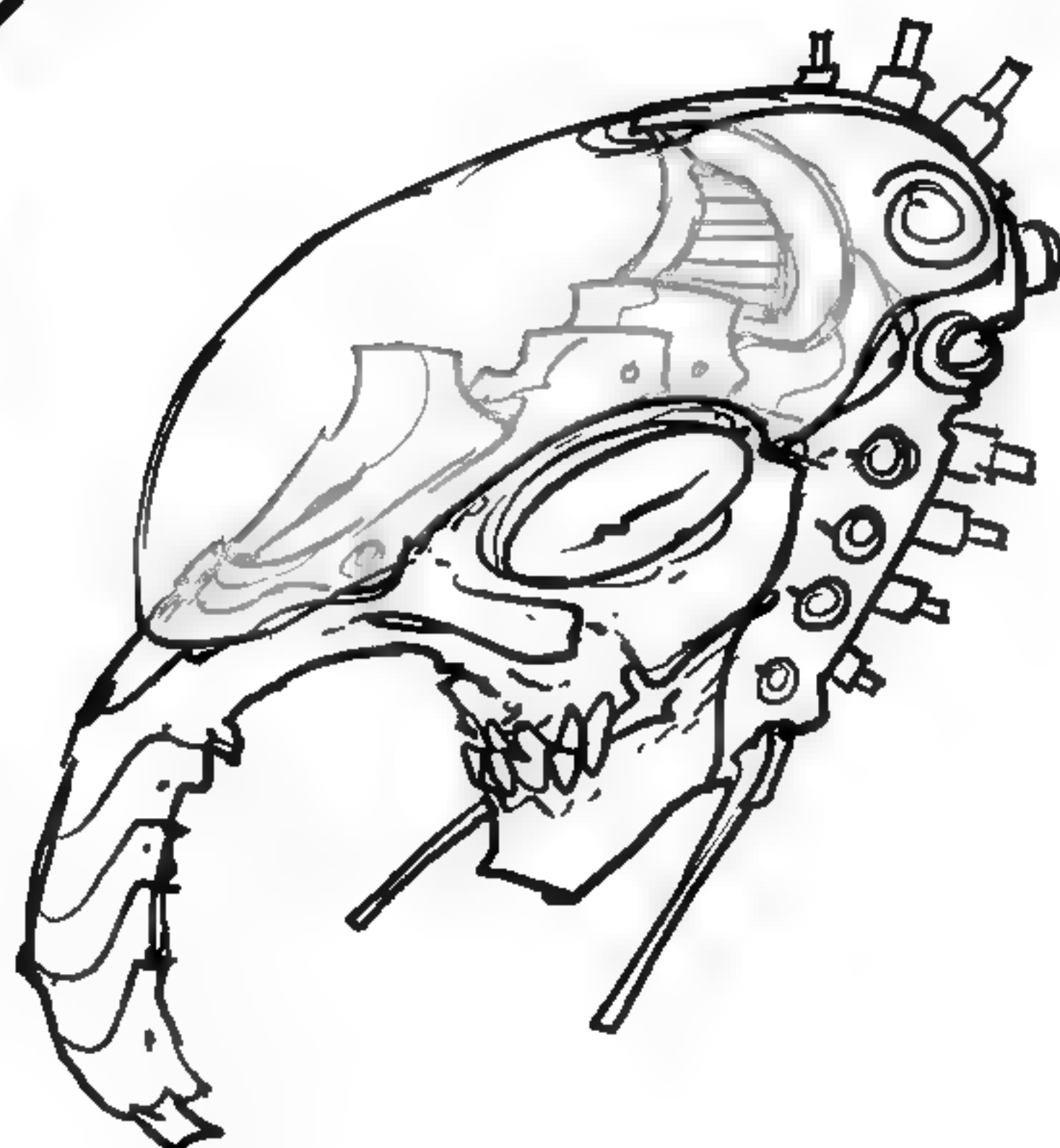
SKETCHBOOK

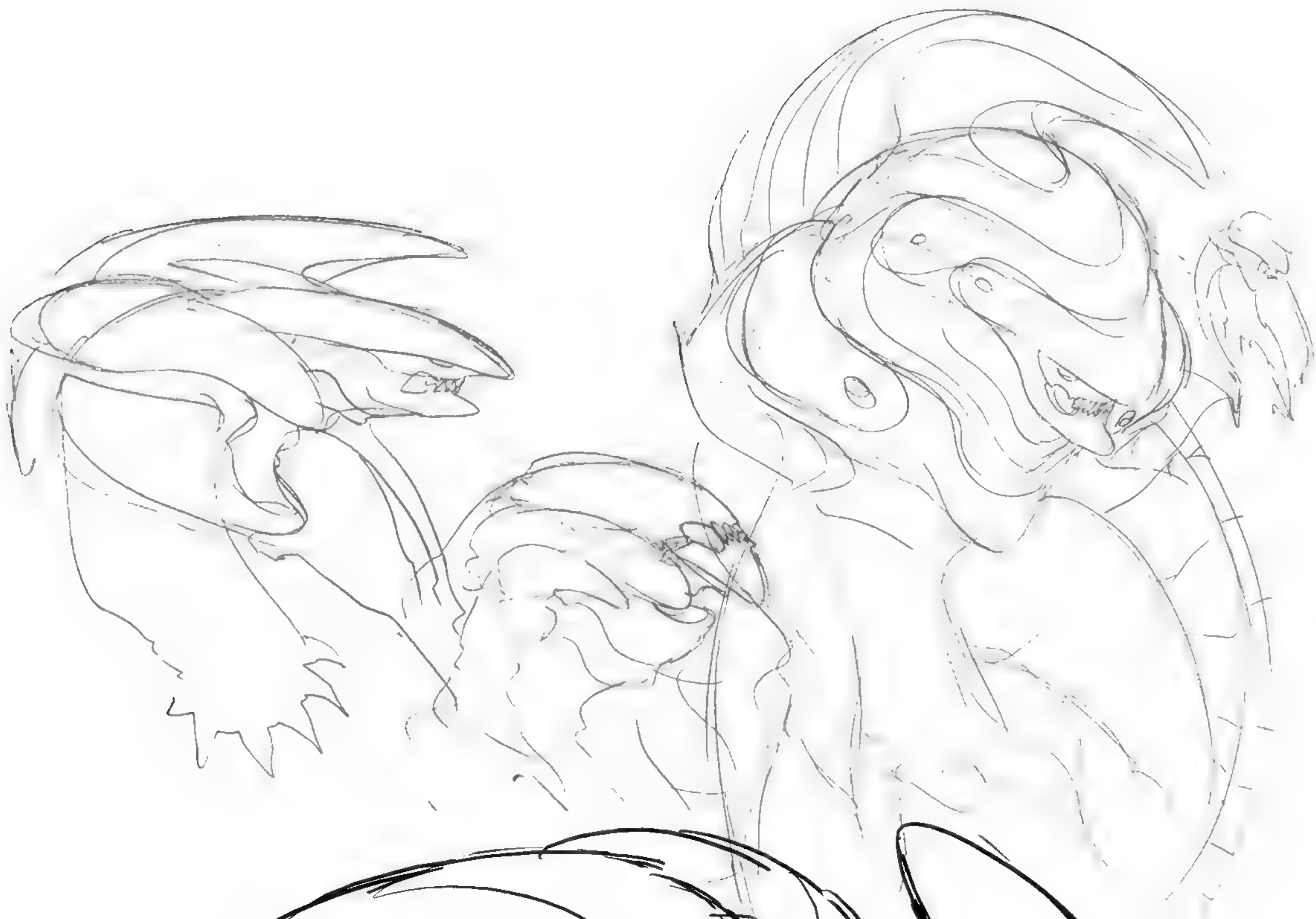












ISSUE 34 SCRIPT

Now that you've read this whole thing we thought we'd take an issue apart to show you how it came together.

We picked somewhat of an odd issue to do it with. I feel like usually when you see a script in the back of a book it's from the first issue or so. Early on in the process. At the point the final issue came together Ross and I developed a lot of shorthand and the script as you see it became something of a guide for us to then talk over the horn.

You'll notice some significant differences. Originally we were going to have them in a regular RV — I liked the idea of this over-the-top family of warriors would be in a regular, puttering RV, but after talking about it we liked the idea of them being in one that could fly. Also made a more interesting final visual. There are a few others. Spot them all!

Finally, it says "Draft 1.0" but that's misleading. It's really more than a few in, but I only label them when I send them out to collaborators and editors. On most scripts I'll do I don't even know how many drafts before it goes out, then at least two or three more once it gets in everyone's hands.

So — here you go, everything you need to know to make a Glory #34 of your very own. I hope you enjoy this look at our process.

GLORY

ISSUE 34
"THE END"

Written By Joe Keatinge
Illustrated By Ross Campbell

Draft 1.0 - 10/26/12

PAGE ONE
SIX PANELS

PANEL 1
Flashback page to 1913, GLORY's first arrival on Earth. Large shot of night time, off the coast of MONT-SAINT-MICHEL (draw it for the LAST TIME EVER) and TOMBELAINE, with a rift bolt much like the one from #27/28 in the same place as before.

Here's reference for it in 1913: <http://www.baroti.com/wp-content/uploads/2011/09/POSTCARD-MONT-St-MICHEL-Vue-prise-en-aeroplane-en-1913.jpg>

NO COPY

PANEL 2
Black Panel, Centered White Text
1. TEXT: MARCH 27, 1913
2. TEXT: MONT-SAINT-MICHEL, FRANCE
3. SMALLER TEXT: GLORY ARRIVES

PANEL 3
GLORY is emerging from the water on the MONT-SAINT-MICHEL western coast, wearing the outfit and have the slimmer body shape she had on GLORY #23, page 3 and GLORY #29, page 7. She should be sort of hunched over, kinda like she isn't feeling too well. She's also coughing in her hand.
4. Weak Balloon/GLORY: >KAFF, KAFF<
5. Off Panel/EMILIE: êtes-vous d'accord?

PANEL 4
From the other perspective, GLORY is walking up to EMILIE, 10 (the woman who will grow up to be the significant other in the "committed couple" GLORY was in, that Jim mentioned in GLORY #30). EMILIE's grown up with affluent grandparents, so she should look well-dressed. I'm kinda picturing her like Chloë Grace Moretz, but I'm open. But yeah - keep in mind this girl has to grow up into the woman Glory falls in love with, the only human to ever have that effect on her. EMILIE shouldn't be too phased - surprised, sure, but not frightened.

Here's a video of French fashions from 1913: http://www.youtube.com/watch?v=YUvdm_GrCmY

And a French girl: <http://ccdlib.libraries.claremont.edu/cdm/ref/collection/fpc/id/672>

6. Weak Balloon/GLORY: I'M SORRY, I DON'T UNDERSTAND...
7. Weak Balloon/GLORY: >KAFF<

8. EMILIE: AH. ENGLISH! I KNOW ENGLISH!
9. EMILIE: YOU DON'T LOOK GOOD.
10. GLORY: I DON'T FEEL GOOD.

PANEL 5
EMILIE and GLORY walking away from the coast, around the bend to the entrance of MONT-SAINT-MICHEL. EMILIE has an arm around GLORY like she's helping her, despite the fact GLORY is quite a few feet taller than her.

11. EMILIE: COME ON. WE CAN DRY YOU OFF AT MY GRANDPARENTS' HOUSE.
12. EMILIE: DID YOU SHIPWRECK?
13. GLORY: SOMETHING LIKE THAT.

PANEL 6
Close up on the GLORY and EMILIE, as they cross in the entrance way to MONT-SAINT-MICHEL. GLORY is smiling, weakly. EMILIE is much more enthusiastic, glowing.

14. GLORY: I'M GLORIANA.
15. GLORY: I'M HAPPY WE RAN INTO EACHOTHER.
16. EMILIE: MY NAME IS EMILIE.
17. EMILIE: IT IS A PLEASURE TO MEET YOU.

PAGE TWO
SIX PANELS

PANEL 1
Present Day. Close up on GLORY - still small, like she was at the end of #33 - sitting on the floor of a dark room (the only light is coming in from an open door (which is off panel), eyes wide, tired (OWEN: make them red, and if you have an effect that makes it look like she was just crying, do that), mouth totally terse - she's in shock, closely clutching the OLD, RATTY HENRY DOLL she had as a child to her chest.

1. Off Panel/SILVERFALL: GLORIANA?

PANEL 2
Black panel, centered white text.

2. TEXT: MARCH 27, 2013
3. TEXT: THE OREGON COAST
4. TEXT: GLORY GRIEVES

PANEL 3
SILVERFALL - in some sort of formal Thule clothing, he just left an audience with the Knights of Thule - is in the doorway, GLORY is still looking where she was, not acknowledging SILVERFALL is in the room.

5. SILVERFALL: I MET WITH THE LIBERATED KNIGHTS. THEY WERE DISAPPOINTED TO NOT MEET WITH YOU DIRECTLY.
6. SILVERFALL: IT'S NOT OFTEN THEY'RE REJECTED AN AUDIENCE.
7. SILVERFALL: THEY ARE GODS, AFTER ALL.

PANEL 4
SILVERFALL is kneeling in front of GLORY, the expression on his face should show concern. GLORY is still unphased, still with the same facial expression she had before.

8. SILVERFALL: IN ANY CASE, THEY’VE ACCEPTED YOUR OFFER. THEY ARE VERY APPRECIATIVE OF YOU SLAYING THEIR TRAITOR.
9. SILVERFALL: HOWEVER, THERE ARE CERTAIN RESTRICTIONS.

PANEL 5
Close up of SILVERFALL, looking down, he’s obviously really worried about his daughter.

10. SILVERFALL: IF YOU DO WHAT YOU INTEND -- IF YOU CROSS OVER TO THE AFTER LIFE NOW... WELL, IT’S A ONE-TIME DEAL.
11. SILVERFALL: WHEN YOU EVENTUALLY DIE, THERE WILL BE NOTHING - ONLY A BLACK, EMPTY VOID.
12. SILVERFALL: YOU WILL BE ALONE, FOR ALL ETERNITY. AND THERE’S NO WAY TO CHANGE IT.

PANEL 6
Close up on GLORY, still with the same facial expression she’s had this whole time, still not looking at SILVERFALL’s face, still clutching the HENRY DOLL close.

13. GLORY: WHEN DO I LEAVE?

PAGE THREE
SIX PANELS

PANEL 1
Flashback panel to 1925. Close up of ZELDA FITZGERALD (F. Scott Fitzgerald’s wife), age 25, beaming with a massive smile on her face, with both hands on her hips, leaning forward. She’s inside the salon of GERTRUDE STEIN.

ZELDA FITZGERALD REFERENCE: <http://www.flapperjane.com/July%20August/zelda.htm>

GERTRUDE STEIN SALON REFERENCE: http://uramericansinparis.files.wordpress.com/2010/11/stein_salon.gif
<http://ametoscane.files.wordpress.com/2011/11/gertrudeandalice2.jpg?w=429&h=335>

1. ZELDA: I GOTTA TELL YA, GLORIANA, I AIN’T EVER SEEN YOU SO AFLUTTER!
2. ZELDA: YER ACTING JUST LIKE A SCHOOL GIRL!

PANEL 2
Black panel, centered white text.

3. TEXT: JUNE 11th, 1925
4. TEXT: PARIS, FRANCE
5. SMALLER TEXT: GLORY AWAITS

PANEL 3
Largest panel on the page, showing GERTRUDE STEIN’S SALON, revealing ZELDA is leaning over GLORIANA (who should be wearing something kinda fancy), who is sitting in a chair, completely blushing, embarrassed. F. SCOTT FITZGERALD sits in a chair near them, pointing at ZELDA. ERNEST HEMINGWAY sits at a chair closer to GERTRUDE STEIN, both with very slight smiles on their faces, they’re mostly stoic.

Glory fashion reference: <http://learning2share.blogspot.com/2008/04/summer-frocks-and-fashion-for-1925.html>
F. SCOTT FITZGERALD REF: http://www.neabigread.org/2009_

<images/books/greatgatsby/001-FScottFitzgerald.png>

ERNEST HEMINGWAY REF: http://25.media.tumblr.com/tumblr_maj2bywiC31raclu0o1_500.jpg

GERTRUDE STEIN REF: <http://pippoetry.blogspot.com/2008/12/gertrude-stein.html>

6. F. SCOTT: ZELDA, PLEASE! DON’T TEASE THE POOR WOMAN!
7. F. SCOTT: SHE HAS EVERY RIGHT TO BE EXCITED. THEY HAVEN’T SEEN EACH OTHER IN AGES.
8. GLORIANA: IT’S FINE, SCOTT.
9. GLORIANA: I EXPECT A GOOD TEASING FROM ZELDA.

PANEL 4
Close up of ERNEST HEMINGWAY, hands still clasped together, he’s still stoic.

10. ERNEST HEMINGWAY: I EXPECT GREAT THINGS FROM THIS EMILIE.
11. ERNEST HEMINGWAY: YOU ARE NOT SOMEONE KNOWN FOR BEING SO TAKEN, WITH ANYONE OR ANYTHING.
12. Off Panel/GLORY: YES, WELL... WE’VE KNOWN EACH OTHER AN AWFULLY LONG TIME, YET I HAVEN’T SEEN HER IN AGES.

PANEL 5
Close up on GLORY, who is biting her lower lip, maybe even playing with her hair, not looking at anyone in the eye. We really want to sell EMILIE’s having a huge effect on her.

13. GLORY: WE’VE CORRESPONDED EVER SO REGULARLY SINCE I FIRST ARRIVED HERE. SHE HAS A WAY WITH WORDS LIKE NO ONE I’VE EVER KNOWN.
14. GLORY: I’M CERTAINLY NERVOUS.

PANEL 6
GLORY has gotten up and is running down the hall to the front door. GERTRUDE sits in her chair, pointing behind her. ZELDA runs after GLORY, excitedly. GLORY has one hand reached out to ZELDA, to shush her.

15. SFX: NOK NOK.
16. GERTRUDE: I BELIEVE THAT’S FOR YOU.
17. ZELDA: OH, I’M SO EXCITED!
18. GLORY: SHUSH!

PAGE FOUR
FIVE PANELS

PANEL 1
GLORY has the door wide open, but focus on EMILIE - now 22 years old - and totally beautiful. Like I said before, we have to sell that this woman is the one to make GLORY fall in love. But yeah - pour in tons of sunlight (OWEN) and really make her look beautiful.

1. GLORY: WOW...
2. GLORY: EMILIE...
3. GLORY: YOU’VE CERTAINLY GROWN!

PANEL 2
EMILIE is leaning up, kissing GLORY on the cheek. GLORY’s eyes are wide, excited, her face flush, pink.

4. EMILIE: AND YOU'RE EVER THE SAME!
5. EMILIE: IT'S SO UNFAIR! YOU NEVER AGE!
6. GLORY: WHAT DO YOU KNOW? YOU'RE BARELY OVER TWENTY!

PANEL 3

ZELDA leans out the door, laughing, biting her lower lip.

7. ZELDA: I'LL BE, GLORIANA! YOU SURE DIDN'T EXAGGERATE A THING ABOUT HOW BEAUTIFUL THIS ONE IS!
8. Off Panel/EMILIE: DIDN'T SHE NOW?
9. ZELDA: NOT AT ALL!

PANEL 4

Close up of GLORY and EMILIE, still standing in the doorway, arms around each other. EMILIE is looking up at GLORY, smiling, confident, GLORY is looking back down at her, still kinda shy and nervous.

10. GLORY: I'M SURE YOU'RE TIRED FROM THE TRIP, SO IF YOU WOULD LIKE TO REST, I CERTAINLY UNDERSTAND, BUT IF NOT WE COULD --
11. EMILIE: YOU KNOW WHY I'M HERE, DON'T YOU?
12. EMILIE: I JUST WANT TO BE TOGETHER.

PANEL 5

GLORY (with the biggest smile on her face, eyes really wide) and EMILIE walk back into SALON, holding hands - ZELDA following, laughing.

13. GLORIANA: SURE. YES. UM. OKAY.
14. ZELDA: HA HA! THIS IS THE ABSOLUTE GREATEST!
15. ZELDA: YOU'VE GOT A WAY WITH HER LIKE NONE OTHER, SWEETIE!

PAGE FIVE
SIX PANELS

PANEL 1

Back to the present. GLORY is sitting in CHARON'S FERRY in the afterlife, with the same facial expression she had on page two - stunned, traumatized, depressed. I'm not exactly sure how she should be dressed here, so let's throw ideas around. The only thing I definitely want in there is the cloak she was wearing in the second half of #24.

Anyway, focus on GLORY, sitting in the back of the FERRY. They're floating down a small cavern river. We can't see it yet, but they'll be approaching a bright light.

CHARON REFERENCE: [http://en.wikipedia.org/wiki/Charon_\(mythology\)](http://en.wikipedia.org/wiki/Charon_(mythology))

1. CHARON: HOLY CRAP! WAIT A SECOND!
2. CHARON: YOU'RE NOT DEAD?!
3. CHARON: WHAT'RE YOU DOING HERE?!

PANEL 2

Black panel, white centered text.

4. TEXT: BEYOND TIME AND SPACE
5. TEXT: WHERE HEROES SPEND ETERNITY
6. SMALLER TEXT: GLORY CROSSES OVER

PANEL 3

From GLORY's perspective, looking up at CHARON. There are a number of different versions of CHARON in mythology - sometimes he's an old dude, sometimes he's a demon, sometimes he's a skeleton in a robe like death, but regardless he's the ferryman of the dead.

7. CHARON: NOT TALKATIVE, HUH? COOL. NO WORRIES.
8. CHARON: I'M JUST TELLING YOU THERE'S NOTHING TO DO HERE BESIDES BE DEAD.
9. CHARON: BELIEVE ME, I'VE BEEN HERE FOR A LONG TIME. LIKE FOR PRETTY MUCH ALL EXISTENCE.

PANEL 5

Pull out a bit to show them floating down the cavern river, heading towards the exit, which we can't see out of, save the bright, white light. GLORY remains stoic, not looking or talking to CHARON.

10. CHARON: MAYBE YOU'VE HEARD OF MY WORK? MY NAME'S CHARON.
11. CHARON: FOLKS USUALLY PAY A SWEET COIN TO RIDE WITH ME, BUT YOU'VE GOT FRIENDS IN SUPER HIGH PLACES.
12. CHARON: GOOD TO BE YOU.

PANEL 6

Close up of CHARON, turned to GLORY, the front of the ship entering the bright white light, I'd suggest using some stark blacks to show just how brought it is on CHARON and GLORY. We shouldn't see anything through the white light.

13. CHARON: ANYWAY, WE'RE HERE.
14. CHARON: I HOPE YOU ENJOY YOUR STAY.

PAGE SIX
THREE PANELS

PANEL 1

Largest Panel on the page. They've crossed through the white light and emerged on the gorgeous, coastal paradise looking shore of the THULIAN HALL OF THE DEAD - it should look like an amazing castle, have statues to the THULIAN GODS - the KNIGHTS OF THULE. Warrior looking women and men should be outside, maybe in some kick ass looking armor.

1. CHARON: WELCOME TO... WELL, DANG, IT'S GOT A LOT OF NAMES, BUT YOU'RE THULIAN, RIGHT?
2. CHARON: WHAT ARE THULIANS CALLING IT THESE DAYS?
3. CHARON: DID YOU GUYS EVER SAY 'VALHALLA'? OR WAS THAT JUST THE NORSE?

PANEL 2

GLORY pushing passed CHARON, running out of the boat.

4. GLORY: DOESN'T MATTER NOW.

PANEL 3

From behind GLORY who is running up the coast, looking down at CHARON, standing in the boat, waving up at GLORY.

5. CHARON: SURE, COOL. GOOD TALKING TO YOU TOO.
6. CHARON: I'LL KEEP THE METER RUNNING.

PAGE SEVEN
SEVEN PANELS

PANEL 1
Flashback page. 1939, MONT-SAINT-MICHEL. Close up of GLORY, hanging up a telephone with a sad look on her face. They’re in the home they share together in MONT-SAINT-MICHEL.

PHONE REF: http://images.cloud.worthpoint.com/wpimages/images/images1/1/1107/20/1_811fbbf02e464ec66b92bb4be26910f.jpg

FRENCH FASHION: <http://www.youtube.com/watch?v=bZKU2Vmb4bE>

AMAZING MONT-SAINT-MICHEL REFERENCE FROM A DIARY:
<http://mtholyoke.cdmhost.com/cdm/compoundobject/collection/p1030coll8/id/9038/rec/11>

- 1. Off Panel/EMILIE: WHAT’S THE TROUBLE, GLORIANA?
- 2. Off Panel/EMILIE: IS EVERYTHING OKAY WITH ERNEST?

PANEL 2
Black panel, white centered text.

- 3. TEXT: SEPTEMBER 1st, 1939
- 4. TEXT: MONT-SAINT-MICHEL, FRANCE
- 5. TEXT: GLORY ENLISTS

PANEL 3
Pull out to show EMILIE (now age 36) has walked up to GLORY (who is sitting in a chair, in their parlor of the house GLORY was living in issue #23. EMILIE is clasping one of GLORY’s hands in two of hers. GLORY looks really depressed. EMILIE looks confident, if not happy.

- 6. GLORIANA: ERNEST IS FINE; HE’S ENJOYING CUBA.
- 7. GLORIANA: IT’S JUST -- HE’S MOST INSISTENT I TRAVEL TO POLAND. GERMANY’S JUST BEGUN THEIR INVASION.
- 8. GLORIANA: HE INSISTS I TAKE UP A WAR YET AGAIN.
- 9. EMILIE: AND DO YOU WANT TO?

PANEL 4
GLORY is standing up, holding EMILIE’s hands. GLORY remains looking really depressed. EMILIE remains looking how she was before.

- 10. GLORIANA: >SIGH<
- 11. GLORIANA: I’VE BEEN FIGHTING SO LONG, EMILIE.
- 12. GLORIANA: MY PARENT’S WAR. THE GREAT WAR. THE SPANIARD’S CIVIL WAR.
- 13. GLORIANA: YEAR AFTER YEAR OF FIGHTING... BEING CONFRONTED WITH SO MANY HORRIBLE THINGS... DOING WORSE ONES MYSELF...

PANEL 5
Close up of EMILIE, who is now putting a hand on GLORY’s cheek.

- 14. EMILIE: IN THIS LIFE, YOU HAVE TO DO WHAT YOU BELIEVE IS RIGHT. TO FIGHT, TO NOT FIGHT.
- 15. EMILIE: WOULD I LOVE FOR YOU TO STAY HERE WITH ME? ABSOLUTELY. THIS OLD HOUSE IS SO LONELY SINCE MY GRANDPARENTS PASSED.
- 16. EMILIE: I HATE THE IDEA OF BEING HERE WITHOUT YOU.

PANEL 6
Pull out to show the two of them embracing close, EMILIE kissing the tip of GLORY’s chin.

- 17. EMILIE: BUT EVEN MORE, I HATE THE IDEA OF YOU NOT DOING WHAT YOU FEEL IS TRUE.
- 18. EMILIE: IF YOU WANT TO REMAIN HERE, REMAIN HERE. IF YOU WISH TO TAKE UP ARMS YET AGAIN, JOIN THE WAR. I’LL BE WAITING FOR YOU UNTIL YOU’RE DONE.

PANEL 7
Close up of GLORY from EMILIE’s perspective, who is mostly off panel.

- 19. Off Panel/EMILIE: FORGET WHAT’S RIGHT TO ERNEST, TO ME, TO EUROPE. LOOK TO YOURSELF.
- 20. Off Panel/EMILIE: WHAT’S RIGHT TO YOU?

PAGE EIGHT
THREE PANELS

PANEL 1
Back in the afterlife. From inside the THULIAN HALL OF THE DEAD, looking out, as the massive doors are opened by TWO REALLY COOL LOOKING GUARDS IN SWEET ASS ARMOR, GLORY walks in, the bright light from inside looking all white.

- 1. Large Yelling Balloon/Off Panel/RILEY: GLORY!!!

PANEL 2
Largest panel on the page. From behind GLORY, looking forward, toward the HALL, which is primarily comprised of long, wooden tables, covered in all sorts of food, where everyone has some sort of drink. At one table sits HENRY, FABRICE and JIM (there’s an empty seat next to JIM where RILEY was). BELESZAVA sits at its end, looking up toward GLORY with a huge smile. RILEY has already gotten up and is running toward GLORY, arms reached out for a hug, huge smile on her face, happy tears running down her eyes.

- 2. Yelling Balloon/RILEY: YOU’RE HERE!!!
- 3. HENRY: WELL, I’LL BE!
- 4. FABRICE: GLORIANA!
- 5. JIM: DARLING!
- 6. Small Text/GLORY: RILEY...

PANEL 3
Close up of RILEY, clutching GLORY’s legs with a really tight huge, smiling. GLORY looks down, has a hand on the back of her head. GLORY still looks pretty emotionless, stunned like before. Maybe have slight tears coming out of her eyes, at least make them look red (OWEN).

- 7. Yelling Balloon/Progressively bigger text/RILEY: OH MY GOD! OH MY GOD! OH MY GOD!!!
- 8. Yelling Balloon/RILEY: I MISSED YOU SO MUCH!!!

PAGE NINE
FIVE PANELS

PANEL 1
From GLORY’s perspective, close up down at RILEY, who is now

looking up at GLORY, who suddenly looks sad, thinking she realized GLORY is dead.

- 1. RILEY: WAIT.
- 2. RILEY: THIS MEANS YOU DIED. THAT MUST HAVE SUCKED.
- 3. RILEY: I’M SO SORRY.

PANEL 2
GLORY has knelt down on one knee to RILEY, put both hands on RILEY’s shoulders. HENRY, BELESZAVA, JIM and FABRICE have walked over.

- 4. GLORY: COME ON. WE HAVE TO GO. WE ALL HAVE TO GO.
- 5. GLORY: NOW.
- 6. RILEY: ...UM. WHAT?

PANEL 3
Close up on GLORY, who looks really distraught, staring down RILEY. Her tears should definitely be going now.

- 7. GLORY: THE KNIGHTS... THEY GRANTED ME PASSAGE HERE, EVEN THOUGH I’M STILL ALIVE.
- 8. GLORY: THEY THINK I’M JUST HERE TO SAY GOODBYE, BUT I’M TAKING YOU WITH ME. DESPITE WHATEVER THEY’LL DO.
- 9. GLORY: I’M NOT LETTING YOU DIE BECAUSE OF ME.
- 10. GLORY: I’M GOING TO MAKE THIS RIGHT.

PANEL 4
GLORY, still kneeling (now with a confused look on her face). She’s looking up at JIM, who is standing just behind RILEY.

- 11. RILEY: GLORY, WE SHOULD REALLY TALK ABOUT--
- 12. Overlapping Balloon/GLORY: WAIT A SECOND. JIM?
- 13. GLORY: WHAT’RE YOU DOING HERE?
- 14. JIM: THE OLD TICKER COULD ONLY HOLD UP TO SO MUCH ADVENTURE, KIDDO.
- 15. JIM: IT FINALLY GAVE OUT, SHORTLY AFTER YOU LEFT PARIS.

PANEL 5
Close up at JIM, looking down at GLORY, offering her a hand to help her up.

- 16. JIM: REGARDLESS, RILEY’S RIGHT.
- 17. JIM: WE’VE GOT A LOT TO DISCUSS.
- 18. JIM: CARE FOR A WALK?

PAGE TEN
FIVE PANELS

PANEL 1
Big panel. GLORY and RILEY are walking, hand-in-hand on the expanse of grounds near the HALL OF THE DEAD. I picture it kind of like New Zealand for some reason - http://i.dailymail.co.uk/i/pix/2009/06/16/article-0-055E7303000005DC-770_468x302.jpg - but I’m open to anything. The main important thing is that there are hills. JIM, FABRICE and HENRY are on either side of them. BELESZAVA walks behind him. GLORY is confused, concerned.

- 1. GLORY: I DON’T UNDERSTAND.
- 2. GLORY: YOU WANT TO STAY? ALL OF YOU?
- 3. RILEY: WELL, WE COULDN’T LEAVE IF WE WANTED TO – AND WE WOULDN’T IF WE COULD.

PANEL 2
Close up on GLORY and RILEY, looking at each other. RILEY’s smiling with a tinge of sadness. GLORY’s just sad and confused.

- 4. RILEY: I MEAN, I APPRECIATE YOUR SENTIMENT. I THINK WE ALL DO.
- 5. RILEY: BUT YOU CAN’T DO THAT. YOUR ACTIONS - ALL OUR ACTIONS - HAVE CONSEQUENCES. IN THIS CASE, THEY’RE PERMANENT.
- 6. RILEY: WE’RE DEAD. LIKE, DEAD DEAD.

PANEL 3
Close up RILEY only, smiling big.

- 7. RILEY: SURE, IT’S A LITTLE SAD.
- 8. RILEY: I MISS LIFE SOMETIMES. I MISS BREATHING, I MISS MY FRIENDS. I MISS JOHN AND MY SIBLINGS.
- 9. RILEY: HOWEVER, I’VE PASSED ON. AND THAT’S FANTASTIC!

PANEL 4
GLORY has put both hands on RILEY’s shoulders, she’s looking a bit distraught. RILEY is now looking a little put off - not angry, just worried GLORY’s not getting it.

- 10. GLORY: BUT -- I’M LEAVING HERE. IF I CAN GO, THERE’S GOT TO BE A WAY FOR--
- 11. RILEY/Overlapping Balloon: I DON’T THINK YOU’RE HEARING ME RIGHT...

PANEL 5
Close up on RILEY and GLORY. RILEY has put a hand on GLORY’s cheek, like EMILIE on page 7, panel 5.

- 12. RILEY: ...THERE’S NOTHING TO FIX ANYMORE.
- 13. RILEY: THERE’S NO RESET BUTTON. FOR ANYBODY.
- 14. RILEY: EVEN YOU.

PAGE ELEVEN
FIVE PANELS

PANEL 1
They’ve walked down by the coast, BELESZAVA is flying in the air now, just above them. RILEY and GLORY are still walking hand-in-hand. JIM, FABRICE and HENRY follow.

- 1. RILEY: WHAT HAPPENED HAPPENED.
- 2. RILEY: AND SURE, BEING KILLED BY YOUR LIFELONG IDOL KINDA SUCKS.
- 3. RILEY: BUT YOU KNOW WHAT?
- 4. RILEY: THAT’S MY LIFE.

PANEL 2
On RILEY, who is smiling, almost laughing, flexing a skinny arm to show off her ‘muscles’.

- 5. RILEY: A LIFE ENDED BY SAVING THE WORLD, I SHOULD ADD!
- 6. RILEY: I DIED A TOTAL BAD ASS!

PANEL 3
On RILEY and GLORY. RILEY is now holding both of GLORY’s hands, looking up at her.

7. RILEY: SO, NO, YOU CAN'T UNDO WHAT YOU DID YESTERDAY.
8. RILEY: BUT YOU CAN DO BETTER TOMORROW.
9. RILEY: ISN'T THAT GREAT?

PANEL 4
Close up on GLORY, upwards from RILEY's perspective. GLORY's mouth is pursed, eyes are frowed (and welled up with tears), like she's about to burst into crying (which she is)

NO COPY

PANEL 5
GLORY has fallen to her knees, is leaning against RILEY, sobbing. Her weight's a bit much of RILEY, who is leaning in as much as she can, hugging GLORY with one hand, patting her on the back of the head with the other.

10. Weak Balloon/GLORY: I'M SO SORRY, RILEY.
11. RILEY: Shh.
12. RILEY: THERE, THERE. I FORGIVE YOU.
13. RILEY: BESIDES, SOMEDAY YOU'LL SEE WHAT WE DO.
14. RILEY: DEATH IS WONDERFUL.

PAGE TWELVE
FIVE PANELS

PANEL 1
Close up on RILEY and GLORY. RILEY is pushing up GLORY's head with a finger on her chin. GLORY still looks like a crying mess, but RILEY is smiling.

1. RILEY: NOW COME ON, LET'S NOT WORRY ABOUT THE PAST.
2. RILEY: TELL ME ALL ABOUT THE LIVING.
3. GLORY: >SNIFF<
4. GLORY: IT'S... COMPLICATED.

PANEL 2
Flashback panel. To RILEY's funeral. It's over, include who you want, but the most important thing is to have GLORY in grieving in the background, looking off to GLORIA, who is looking away from her, looking angry, getting into a car.

5. GLORY CAPTION: "GLORIA HASN'T SAID A WORD TO ME SINCE WE BURIED YOU.
6. GLORY CAPTION: "ONE DAY SHE DISAPPEARED. NOBODY KNOWS WHERE SHE MADE OFF TO.
7. GLORY CAPTION: "I'M HONESTLY REALLY WORRIED.

PANEL 3
Flashback panel. NANAJA, GLORY and THE BABY are in their pajamas, watching a movie on a widescreen TV at DEMETER & SILVERFALL's house. NANAJA is laughing uproariously, eating a big TUB OF POPCORN, THE BABY is reaching up to the TUB, sitting between NANAJA and GLORY. GLORY is sitting back, still depressed looking.

8. GLORY CAPTION: "NANAJA AND I ARE CIVIL NOW.
9. GLORY CAPTION: "WE'VE BEEN STAYING WITH MOM AND DAD EVER SINCE THE BATTLE.
10. GLORY CAPTION: "EVERYONE GETTING ALONG IS A LITTLE ODD, BUT GREAT.

PANEL 4
Close up of THE BABY on the couch, still reaching up to the TUB.

11. GLORY CAPTION: "THE BABY FINALLY HAS A NAME TOO.
12. GLORY CAPTION: "'RILEY.'"

PANEL 5
Back to the PRESENT. Close up of RILEY, welling up with tears, but smiling.

13. RILEY: YOUR PARENTS NAMED HER AFTER ME?!
14. RILEY: THAT'S SO SWEET! I'M HONORED!

PAGE THIRTEEN
FIVE PANELS

PANEL 1
JIM is leaning over behind GLORY (who is still on her knees in front of RILEY), putting a hand on her shoulder with one hand and pointing towards a ridge with another.

1. JIM: SHE'S HERE, Y'KNOW. SPENDS HER TIME JUST OVER THIS RIDGE.
2. GLORY: YOU MEAN--?
3. Overlapping Balloon/RILEY: YEAH. 'SHE.' THE SHE.

PANEL 2
GLORY is in the process of getting up, looking up at the ridge. RILEY is back to holding just one of her hands.

4. RILEY: I GOTTA SAY, I REALLY GET IT NOW THAT I'VE MET HER.
5. RILEY: WHY YOU WERE SO TAKEN. SO COMMITTED FOR SO LONG.
6. RILEY: YOU GUYS ARE A GREAT MATCH.

PANEL 3
HENRY, smiling, with an arm around GLORY's shoulder (who is now standing), looking worried, nervous.

7. HENRY: YOU SHOULD POP IN!
8. GLORY: I... I DON'T THINK IT'S SUCH A GOOD IDEA.

PANEL 4
RILEY has run up the ridge a bit, and is gesturing for GLORY to follow her, adamantly.

9. RILEY: I DO!
10. RILEY: BESIDES, YOU KILLED ME, SO SHUT UP. YOU GOTTA DO WHAT I WANT.

PANEL 5
Pull out a bit. GLORY is running along side RILEY, with HENRY, BELESZAVA, JIM and FABRICE soon after.

11. RILEY: C'MON - LET'S GO SAY GOODBYE.

PAGE FOURTEEN
FOUR PANELS

PANEL 1
Horizontal, small panel. Close up of GLORY now, biting her lower lip, looking nervous, kinda like page 3, but with more sadness.

1. GLORY: IT’S JUST - YOU GUYS, EMILIE...

PANEL 2

1950s Flashback, just a second after GLORY #23, page 12, ‘panel 2’. GLORY is with the DANGER DAMSELS, turned to see EMILIE (age 47).

2. GLORY CAPTION: “...SHE WAS ALWAYS THERE FOR ME.”

3. EMILIE: GREAT JOB, LADIES! THOSE RUSSKIES SURE KNOW WHO’S BOSS!

4. EMILIE: I’M TREATING YOU ALL TO MILKSHAKES!

PANEL 3

1960s flashback, just a second after GLORY #23, page 12, ‘panel 3’. GLORY is a puppet, huddled in EMILIE’s, age 62, hug, she’s calming her down.

5. GLORY CAPTION: “NO MATTER HOW ABSURD, HOW FRIGHTENING.”

6. EMILIE: YOU MAY BE A PUPPET, LOVE, BUT WE’LL FIND A WAY TO FIX YOU!

7. EMILIE: JUST HOLD IT TOGETHER! WE’LL GET THROUGH THIS!

PANEL 4

1970s flashback, EMILIE, age 71, seconds after GLORY #23, page 12, ‘panel 4’. is standing between DIEHARD and GLORY, pushing them away from each other, hands pressed against each of their chests.

8. GLORY CAPTION: “AND WAS THE ONLY ONE WHO COULD EVER CALM ME DOWN.”

9. EMILIE: EVERYBODY, RELAX! YOU’RE A TEAM!

10. GLORY CAPTION: “SHE SUPPORTED ME FOR DECADES.”

PAGE FIFTEEN

THREE PANELS

PANEL 1

Large panel. 1980s flashback, GLORY #23, page 12, ‘panel 4’. I don’t know exactly how much or what we can show here, but EMILIE has committed suicide, shot herself with a rifle - and GLORY has found her, with her note.

1. GLORY CAPTION: “SHE REALIZED EARLY ON THAT SHE WAS GETTING OLDER -- AND I WASN’T.

2. GLORY CAPTION: “IT WAS ONLY BEARABLE FOR SO LONG.”

3. 1980s GLORY: HOW COULD EVERYTHING GO SO HORRIBLY WRONG?

4. GLORY CAPTION: “HER SUICIDE NOTE SAID SHE COULDN’T LET ME SEE HER AGE EVEN MORE.

5. GLORY CAPTION: “SHE WANTED ME TO MOVE ON. MEET SOMEONE NEW.”

PANEL 2

1990s flashback, GLORY #23, page 12, ‘panel 5’. 1990s GLORY is covered in blood, on a pile of THULE MONSTER BODIES, ready to destroy SILVERFALL.

6. GLORY CAPTION: “BUT I NEVER COULD.

7. GLORY CAPTION: “I BECAME MORE AND MORE UNHINGED.”

8. GLORY: I’LL STOP YOU, SILVERFALL!

9. GLORY: NO MATTER WHAT IT TAKES!

10. GLORY CAPTION: “FURTHER AND FURTHER AWAY FROM WHO SHE FELL FOR. WHO SHE ALWAYS KEPT IN LINE.

11. GLORY CAPTION: “WHO KNOWS WHAT SHE’LL THINK OF ME NOW?”

PANEL 3

Small horizontal panel, like panel 1 on page 14. Back to the present day. Close up on GLORIANA, heading over the ridge.

12. GLORY: WHAT SHE’LL THINK WHEN SHE SEES --

13. Overlapping/Off Panel/EMILIE: G-GLORIANA...?

PAGE SIXTEEN

SPLASH PAGE

EMILIE has leapt on GLORY, wrapping her arms around her, locked together in a passionate kiss, unlike any we’ve seen in the comic before. This is the happiest moment of GLORY’s life since the 1980s, so lets really sell this one. In the background, RILEY is overly enthusiastic, covering her face like she’s about to cry during a romantic movie. FABRICE, JIM, BELESZAVA and HENRY are also happy, albeit more reserved.

NO COPY

PAGE SEVENTEEN

FIVE PANELS

PANEL 1

The entire crew, GLORY and EMILIE holding hands in the front, RILEY right next to them, HENRY, FABRICE, JIM and BELEZSAVA just behind them. EMILIE is looking at GLORY, kinda concerned, GLORY is just like she was on page 3, goofily nervous. RILEY is cracking up. They’re walking down to the coast, CHARON is on his boat, leaning out.

1. EMILIE: YOU WERE WORRIED ABOUT SEEING ME?

2. EMILIE: REALLY?

3. GLORY: I-I DIDN’T KNOW, YOU KNOW, IF --

4. Overlapping Balloon/RILEY: OH, MAN!

5. RILEY: LOVESICK GLORY IS PRICELESS.

PANEL 2

Close up on EMILIE and GLORY, GLORY is looking down at RILEY, annoyed, EMILIE is now laughing hysterically.

6. GLORY/Yelling Balloon: LEAVE ME ALONE!

7. EMILIE: PLEASE DON’T. I LOVE SEEING HER SQUIRM.

PANEL 3

On CHARON, who looks worried, GLORY, who looks really concerned and EMILIE, who remains, happy, calm.

8. CHARON: MAN, YOU REALLY HAD ME WORRIED. WE GOTTA SHIP OFF.

9. CHARON: MY BOSSES ARE GONNA BE PISSED. WE’RE LATE HEADING BACK.

10. EMILIE: SOUNDS LIKE YOU BETTER GET GOING.

PANEL 4

EMILIE has a finger pressed against GLORY’s lips. RILEY is leaning up toward them.

11. GLORY: BUT--
PAGE SEVENTEEN
(CONTINUED)
12. EMILIE: WE’LL FIND EACH OTHER AGAIN.
13. RILEY: WE ALL WILL...

PANEL 5
On GLORY only, who is looking over her shoulder, toward everybody (who should be off panel).

14. RILEY/Off Panel: ...WON’T WE?

PAGE EIGHTEEN
SIX PANELS

PANEL 1
Flashback to Maggie’s house in BUC, FRANCE. They’re having a pizza party, with several boxes on the table. Everyone’s hanging out. BELESZAVA’s leaning in the window, eating pizza off the table. HENRY is sitting on a chair away from the table, camera in his fat lap. GLORIA, MAGGIE and JIM all have slices, ready to eat, but RILEY is walking over to GLORY, pizza slice in hand, presenting it to GLORY. Everyone’s really happy.

NOTE: for Riley and Glory’s clothes it’s REALLY important to refer to the photo in GLORY #25, page 3, panel 2.

1. RILEY: HOW HAVE YOU NEVER EATEN PIZZA BEFORE?!
2. RILEY: YOU’RE LIKE FIFTY BAZILLION YEARS OLD.

PANEL 2
Black panel, centered white text.

3. TEXT: FEBURARY 22ND, 2013
4. TEXT: BUC, FRANCE
5. SMALLER TEXT: GLORY LIVES

PANEL 3
Close up on JIM, standing next to RILEY and GLORY as GLORY takes the plate of pizza from RILEY. JIM is laughing, as is RILEY. GLORY is looking at the pizza, quizzically.

6. JIM: I TRIED FOR YEARS, DEAR, BUT SHE JUST WOULDN’T BUDGE.
7. GLORY: PIZZA’S NOT EXACTLY THE HEALTHIEST THING FOR YOU.
8. RILEY: OH, COME ON!
9. RILEY: WHAT DO YOU CARE? AREN’T YOU TOTALLY IMMORTAL?!

PANEL 4
RILEY is gesturing to HENRY to come over, as GLORY has picked up the slice off the plate. HENRY is excited, picking up his camera.

10. RILEY: HENRY! TAKE A PICTURE! I WANNA GET GLORY’S FIRST PIZZA ON THE RECORD!
11. HENRY: I’D LOVE TO!

PANEL 5
GLORIA is cracking up, gesturing at GLORY to eat. GLORY’s munching down on the page.

12. GLORIA: TAKE A BITE, GLORY!
13. GLORY: I’M BITING, I’M BITING!
14. HENRY: SAY CHEESE!

PANEL 6
HENRY is snapping the photo, a flash is enveloping RILEY and GLORY for the exact same shot that is in that photograph from GLORY #25, with GLORY with a happy stunned face and RILEY cracking up.

15. GLORY: OH, WOW!
16. GLORY: THAT’S DAMN GOOD!
17. RILEY: HAHAHA!

PAGE NINETEEN
NINE PANELS

PANEL 1
Back to the present day. Very early morning, at the driveway of DEMETER & SILVERFALL’S OREGON COAST HOUSE. In the background is an RV, SILVERFALL is in the doorway, getting in, but hanging out to yell at the girls. DEMETER, carrying a sleeping BABY RILEY, is about to follow him. In the foreground, NANAJA is looking at GLORY, who we can’t see except for her hand holding the biggest thing in the foreground, THE PHOTOGRAPH THAT WAS TAKEN OF ‘GLORY’S FIRST PIZZA.’

1. SILVERFALL: GLORIANA! NANAJA! COME ON!
2. SILVERFALL: LET’S HIT THE ROAD!
3. DEMETER: LISTEN TO YOUR FATHER! THE RV IS READY TO GO AND RILEY’S FINALLY NAPPING!

PANEL 2
Black panel, white text.

4. TEXT: IMAGE COMICS PRESENTS

PANEL 3
Close up of NANAJA, looking annoyed and GLORY, walking away, we can see that the back of the photograph says “GLORY’S FIRST PIZZA.” GLORY is carrying her sword in her other hand.

5. NANAJA: JEEZE, MAN. THEY WON’T XXXXING LET UP.
6. NANAJA: WE BETTER GET GOING. THEY’RE SURE XXXXXING THEMSELVES TO START FINDING GLORIA.
7. GLORY: I’LL BE RIGHT THERE.

PANEL 4
Black panel, white text.

8. TEXT: JOE KEATINGE
9. TEXT: WRITER

PANEL 5
On the cliff, overlooking the ocean, GLORY is throwing her sword off the side. NANAJA looks on, kinda shocked.

10. NANAJA: YOU’RE TOSSING THE SWORD? XXXX.
11. NANAJA: ALWAYS MEANT TO ASK HOW THOSE WORKED, FLOATING SEGMENTS AND ALL.
12. GLORY: NO IDEA.
13. GLORY: MAGIC, I GUESS?

PANEL 6
Black panel, white text.

14. TEXT: ROSS CAMPBELL
15. TEXT: ARTIST

PANEL 7
Close up of GLORY and NANAJA, walking together, back toward the RV.

16. GLORY: DOESN'T MATTER NOW; I DON'T NEED IT ANYMORE.
17. GLORY: IT'S PAST TIME FOR SOMETHING NEW.
18. NANAJA: FAIR ENOUGH.
19. NANAJA: THIS MEAN YOU'RE READY TO LEAVE?

PANEL 8
Black panel, white text.

20. TEXT: OWEN GIENI WITH CHARIS SOLIS
21. TEXT: COLORISTS
22. TEXT: DOUGLAS E. SHERWOOD
23. TEXT: LETTERER

PANEL 9
A close up of GLORY, in the same position as GLORY #23, page 3, last panel.

24. GLORY: AM I READY?
25. GLORY: JUST LOOK AT US NOW. HEADING OFF ON A FAMILY TRIP – MISSION. WHATEVER THIS IS.
26. GLORY: WHO KNOWS WHAT ELSE IS COMING?

PAGE TWENTY
SPLASH PAGE

GLORY and NANAJA getting into the RV together, just behind SILVERFALL, DEMETER (w/ BABY RILEY), leaving the now empty house behind, heading off into the light of a new dawn (awww!).

1. SUPER MASSIVE TITLE: GLORY
2. Large Balloon/GLORY: EVERYTHING IS DIFFERENT NOW.
3. MASSIVE TITLE: THE END
4. CREATOR CREDIT: GLORY CREATED BY ROB LIEFELD

STINGER ONE
NOTE: In issue #34, the following two pages are to follow whatever text pieces or ads follow the main story. In any collections - tradepaperbacks or hardcovers - these two always need to be the absolute last two pages (left, then right) in a book.

FIVE PANELS

PANEL 1
Night time. A towncar has pulled in front of a mansion. I'm picturing this one: http://www.screentweet.com/content/pipe/?igcid=FgdvkvxH;relPath=null;fileName=tn_xlarge.jpg Two men are getting out of the back of the car, with the VALET (who also has a blank face) holding open their doors. As we'll see, they're both IDENTICAL BLANK FACED MEN, just like the one from GREG HINKLE's story in GLORY #32.

1. BLANK FACED MAN 1: WE BELIEVE THE SUMMONER WAS DESTROYED.

PANEL 2
Close up of the two BLANK FACED MEN walking into the MANSION, the DOOR MAN holding open their door, he also has a blank face.

2. BLANK FACED MAN 2: >SIGH<
3. BLANK FACED MAN 2: THIS IS GOING TO SET US BACK A BIT.
4. BLANK FACED MAN 2: THE BATTLE OF TOKYO WAS AN IDEAL DEBUT.
5. BLANK FACED MAN 2: WE WON'T SEE THAT KIND OF AUDIENCE FOR A LONG TIME.

PANEL 3
Inside the mansion, the two BLANK FACED MEN walk down the main hall, into a library room like this one. <http://muralatoz.com/mentmore-towers-rothschild-mansion-library/.html> Add another door here, like one that would lead to a WINE CELLAR.

6. BLANK FACED MAN 1: PERHAPS NOT, BUT PATIENCE WILL PAY OFF.
7. BLANK FACED MAN 1: AFTER ALL, WE'VE BEEN PREPARING THIS FOR YEARS.
8. BLANK FACED MAN 1: GOOD THINGS TAKE TIME.

PANEL 4
THE BLANK FACED MAN 2 is opening the door down to the wine cellar.

9. BLANK FACED MAN 1: WE ARE BUILDING AN EMPIRE, AFTER ALL.

PANEL 5
BLANK FACED MAN 1 & 2 are descending down the staircase, but we can't see what they're heading towards, just that it's leading to a bright light.

10. BLANK FACED MAN 1: SOMEDAY WE'LL HAVE THE EARTH ASSEMBLED BEFORE US AGAIN.
11. BLANK FACED MAN 1: SOMEONE WILL PULL THE TRIGGER.
12. BLANK FACE MAN 1: THE WORLD WILL BEAR WITNESS TO OUR NEW FUTURE'S HERALD.

STINGER TWO
SPLASH PAGE

The two BLANK FACED MEN have walked into a laboratory where a variety of BLANK FACED SCIENTISTS work on terminals connected to tubes containing a variety of PROPHET CLONES including one in the center, who is in one of those driller machine things like on the cover of the first PROPHET TRADE.

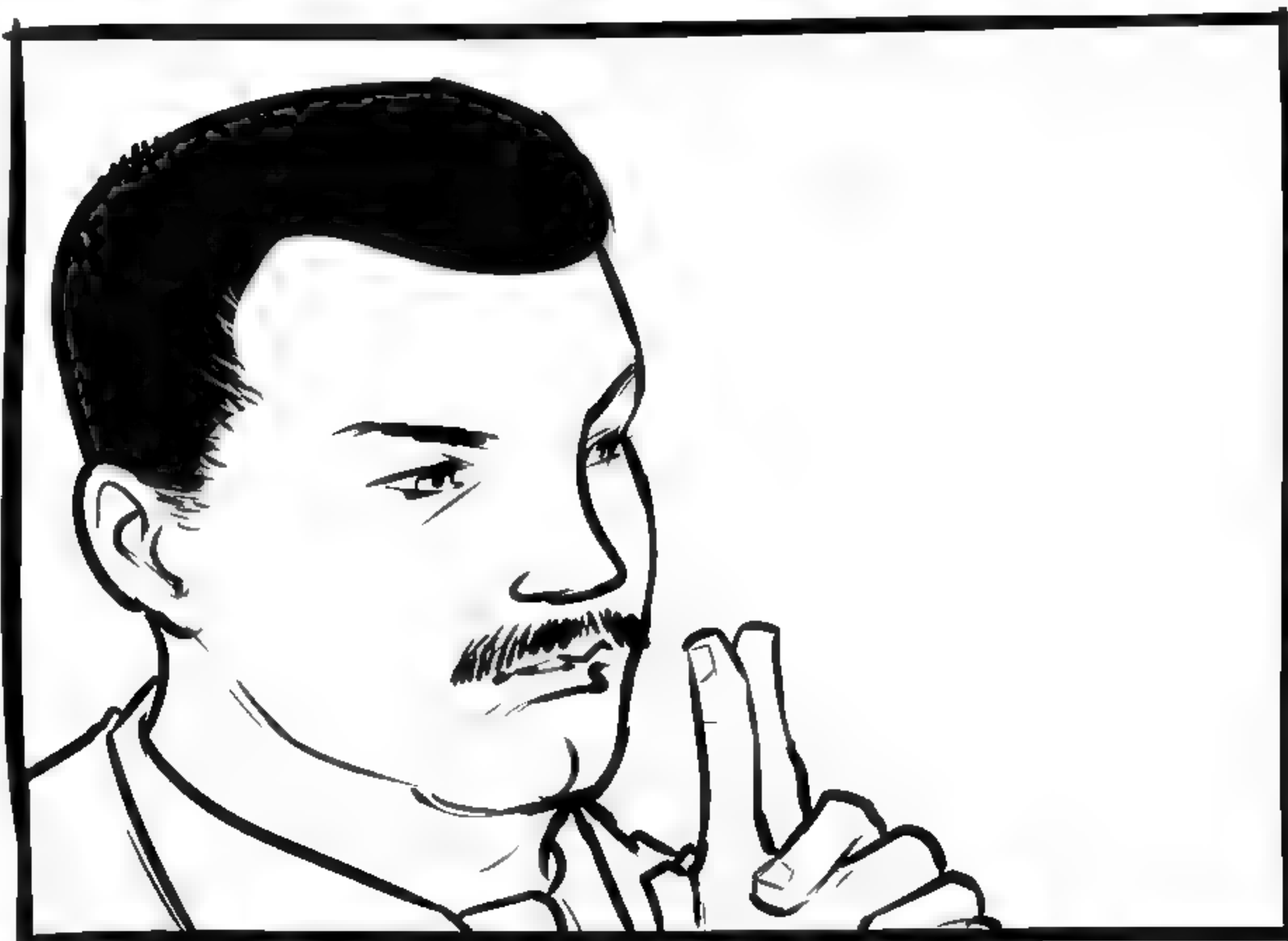
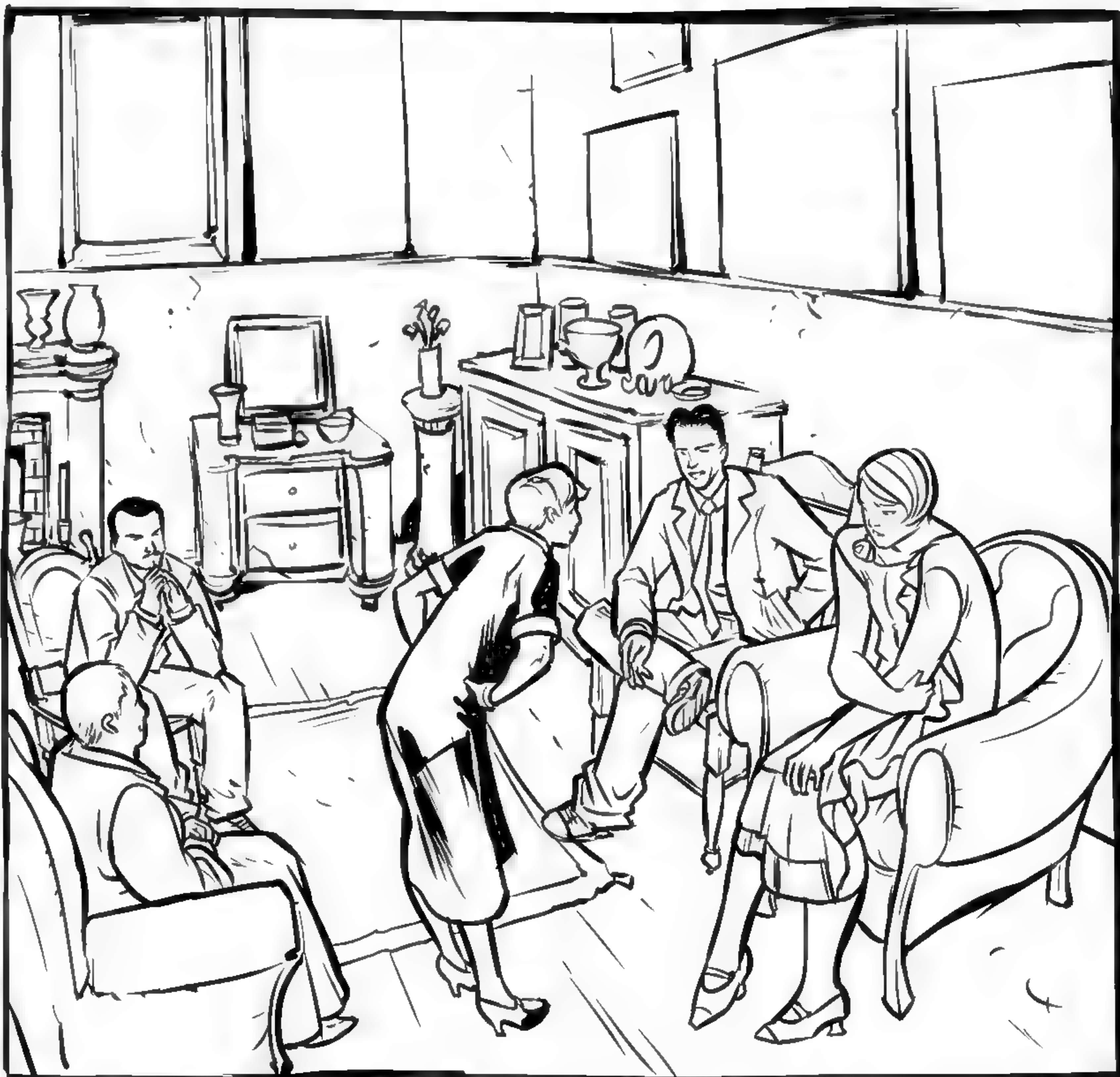
LETTERING NOTE: Use the PROPHET logo when the dude says PROPHET and use that PROPHET EYE thing to cap off the page just like you guys do when you end an issue of PROPHET.

1. Very Large Balloon/BLANK-FACED MAN 1: THE COMING OF PROPHET.



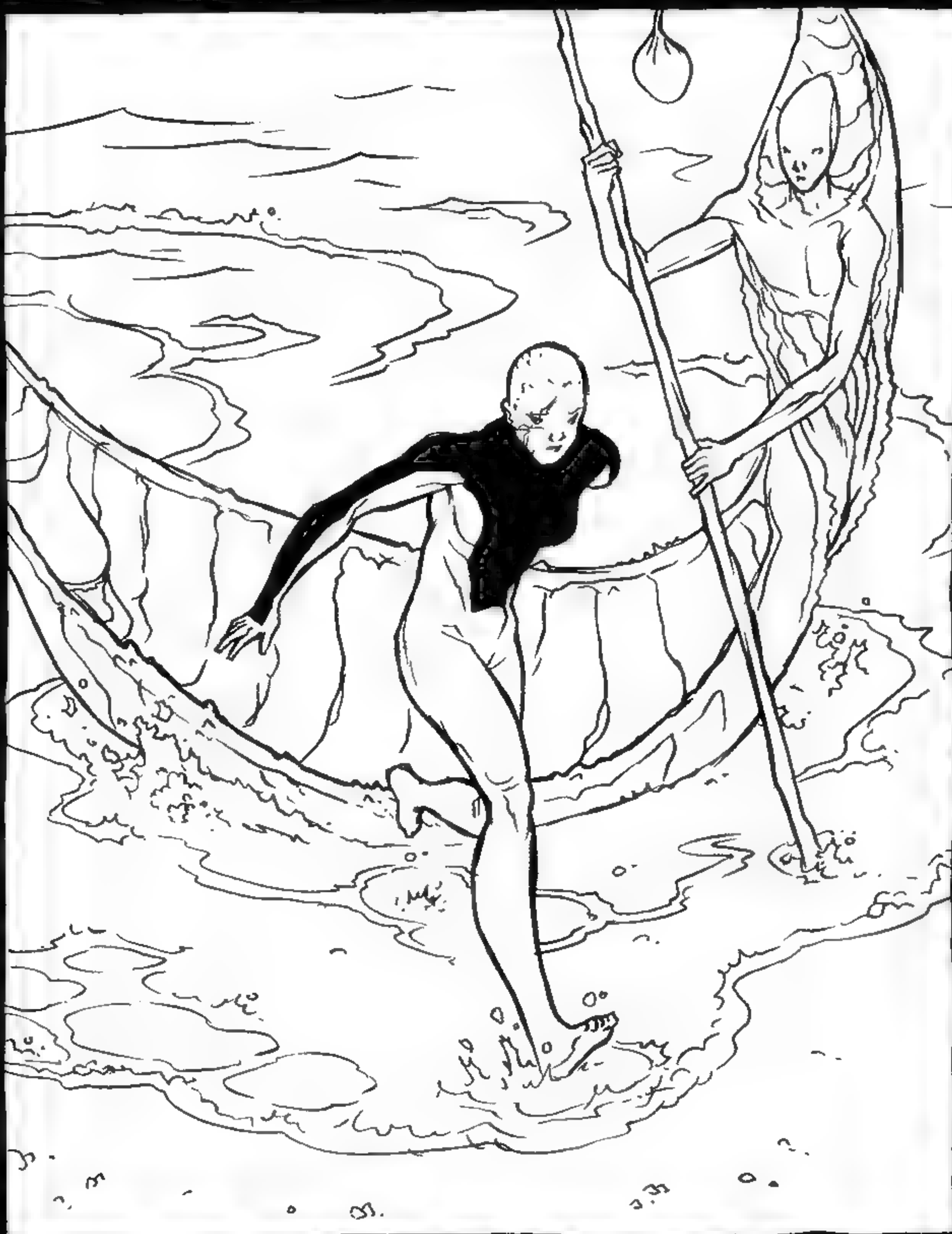
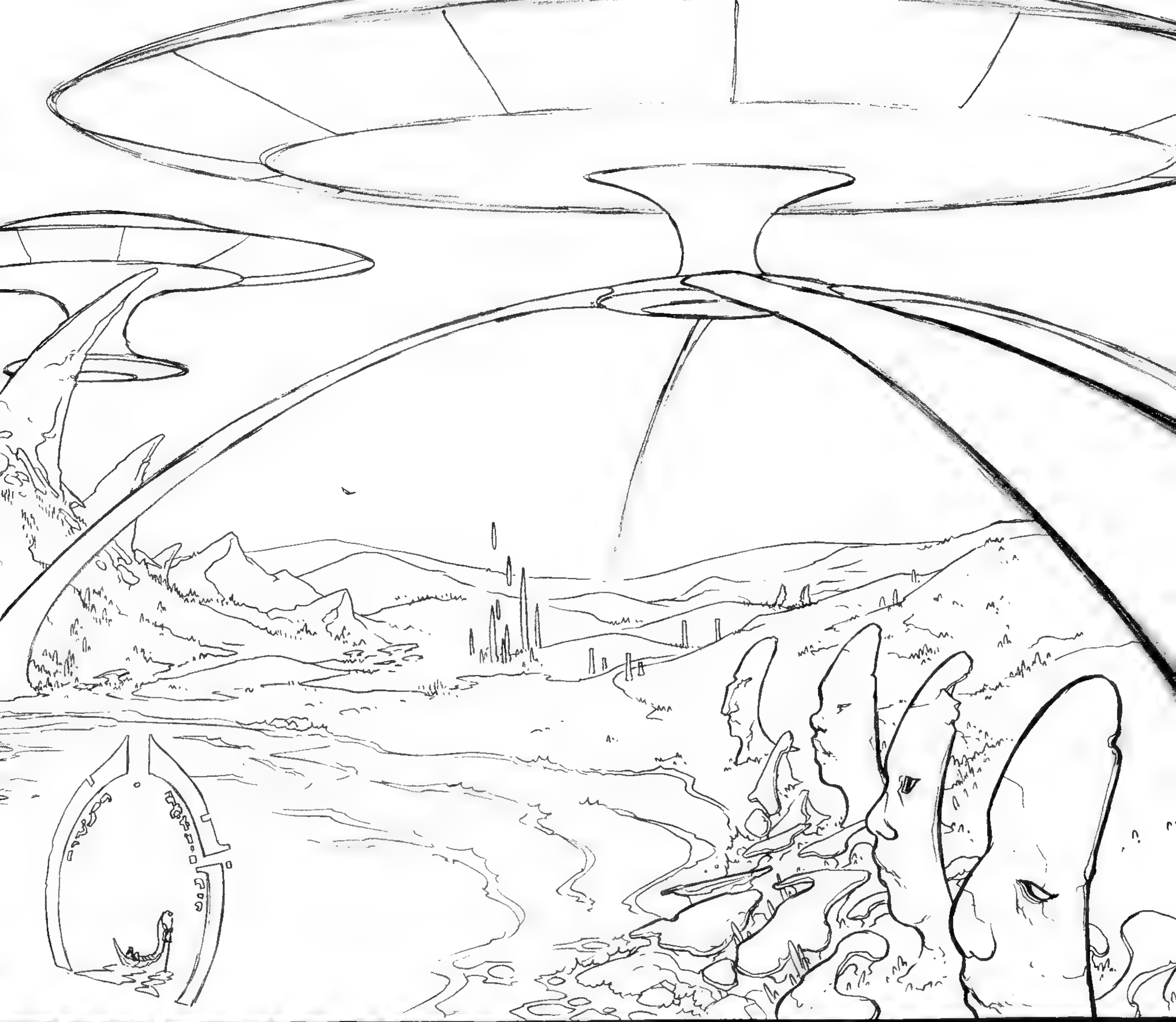




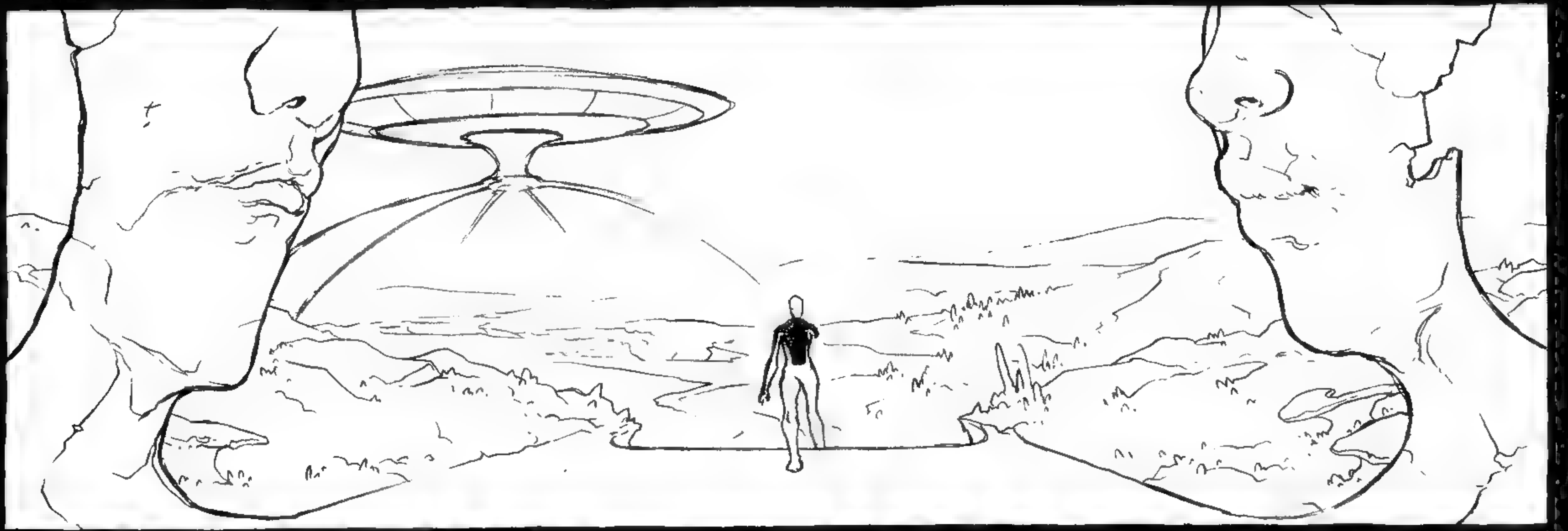


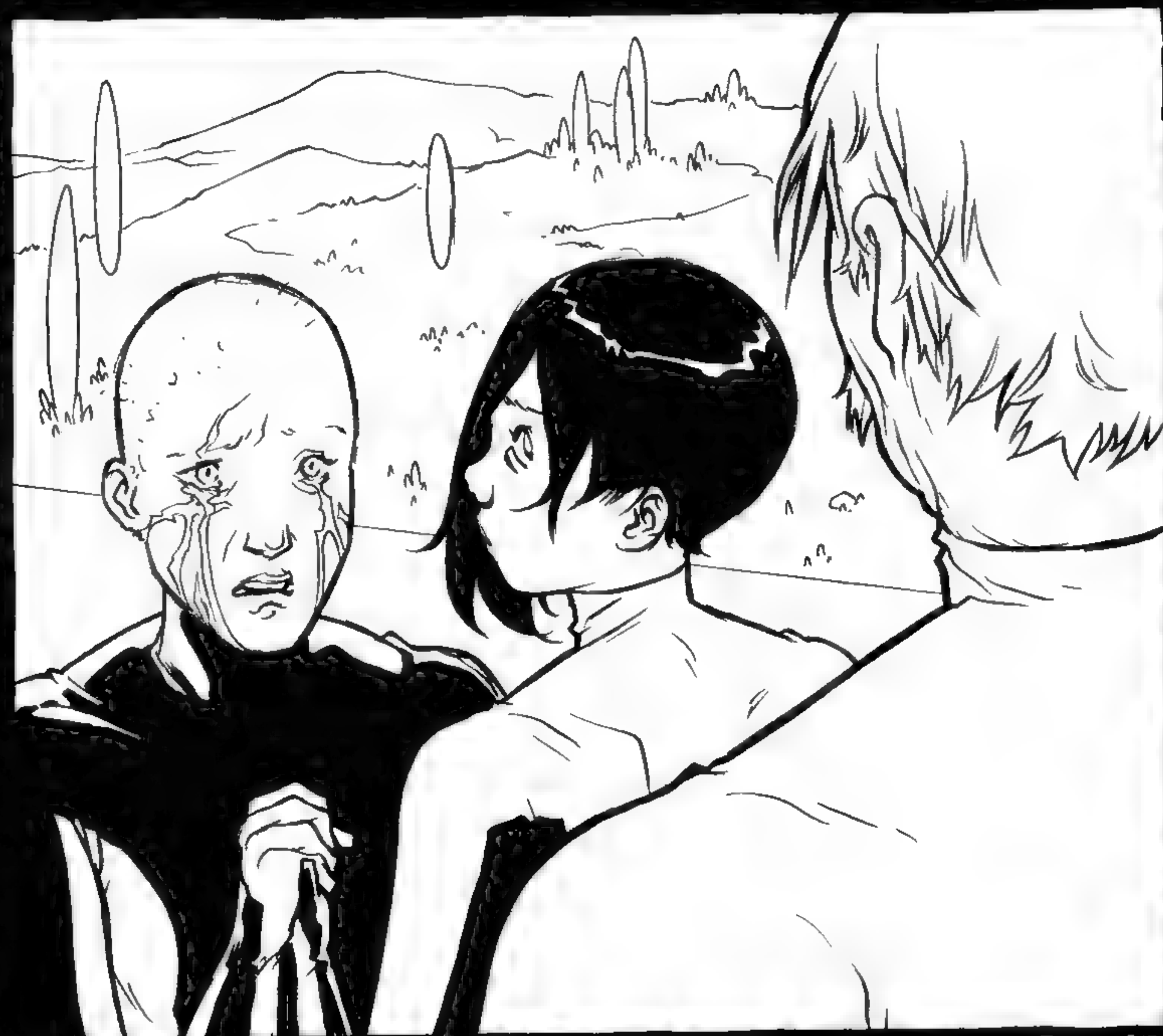
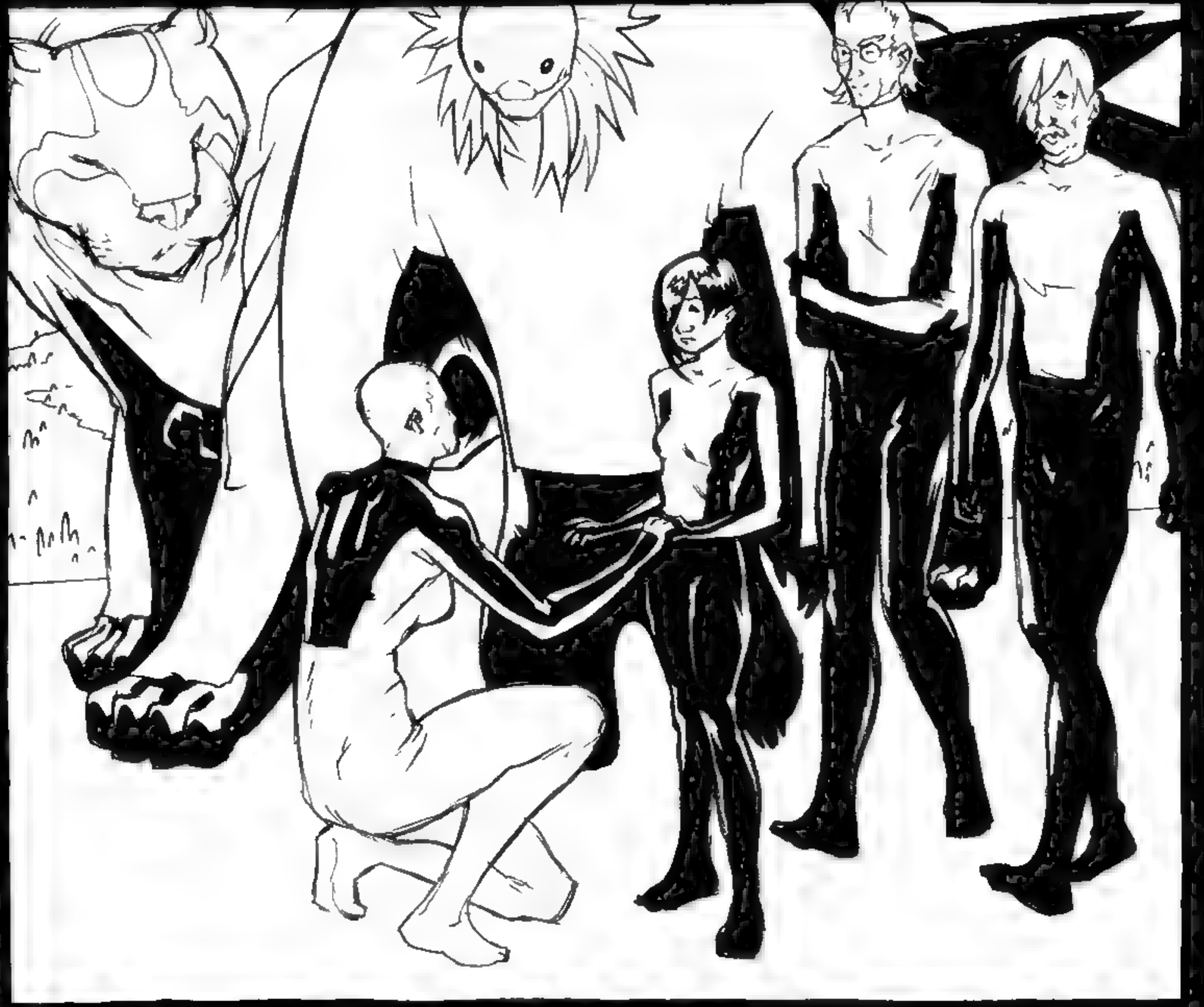


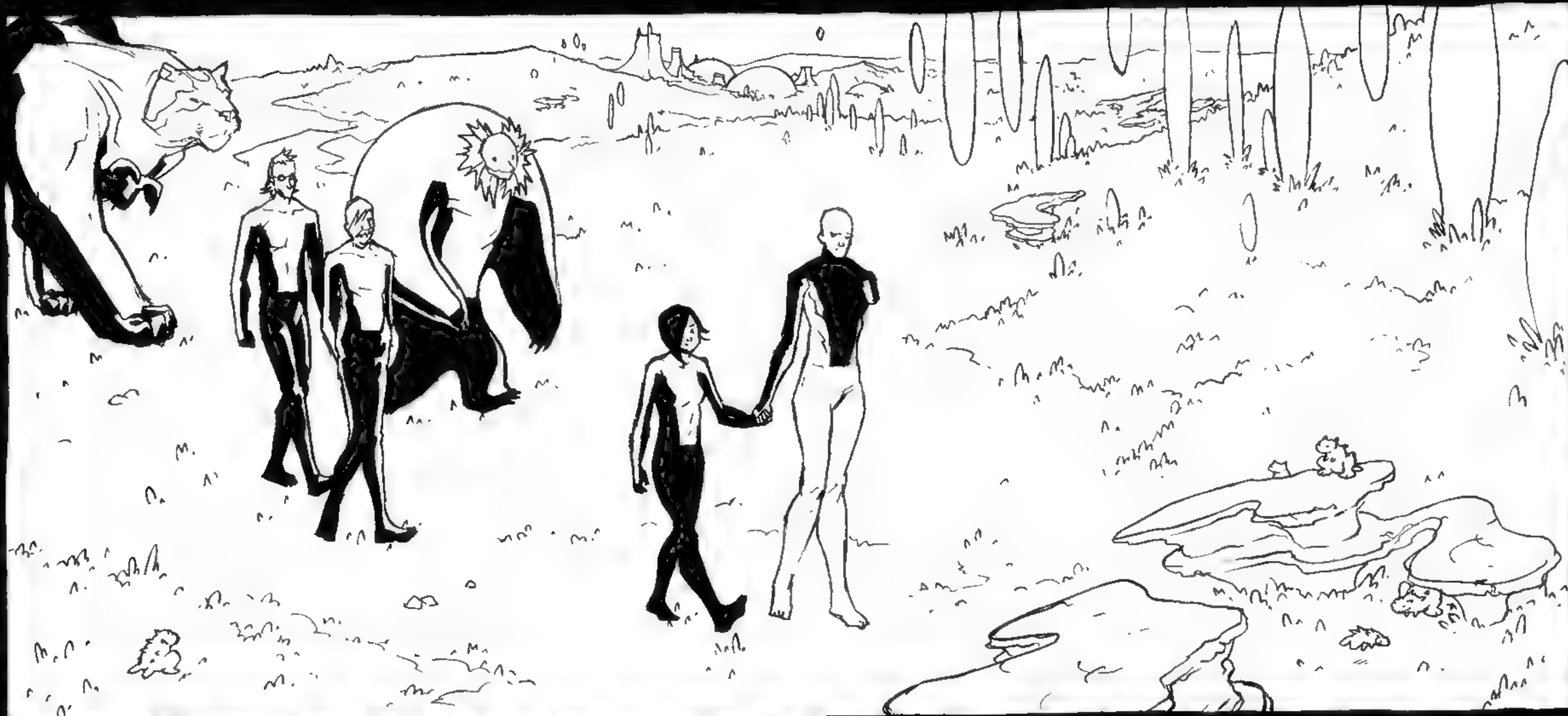








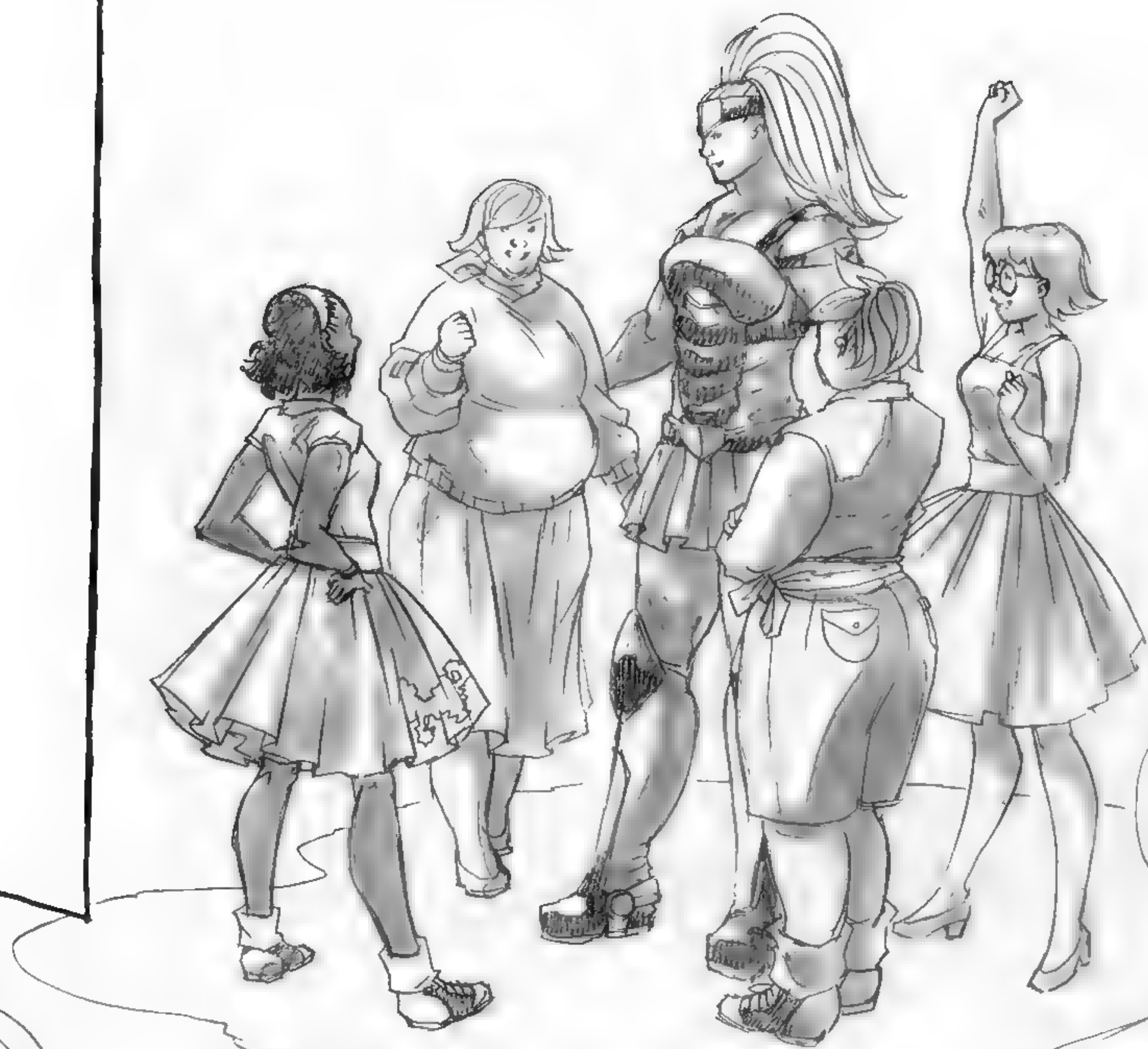








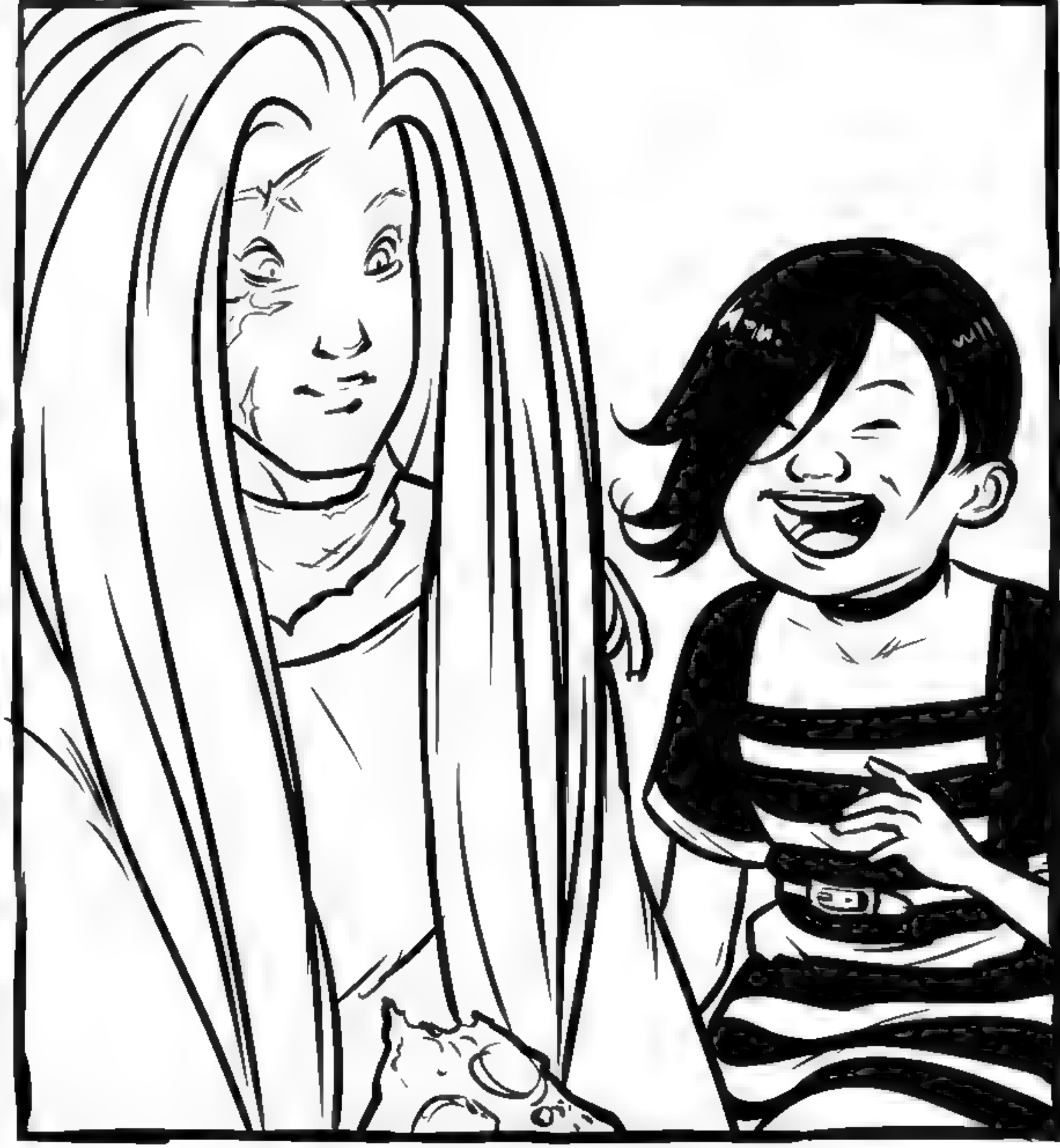
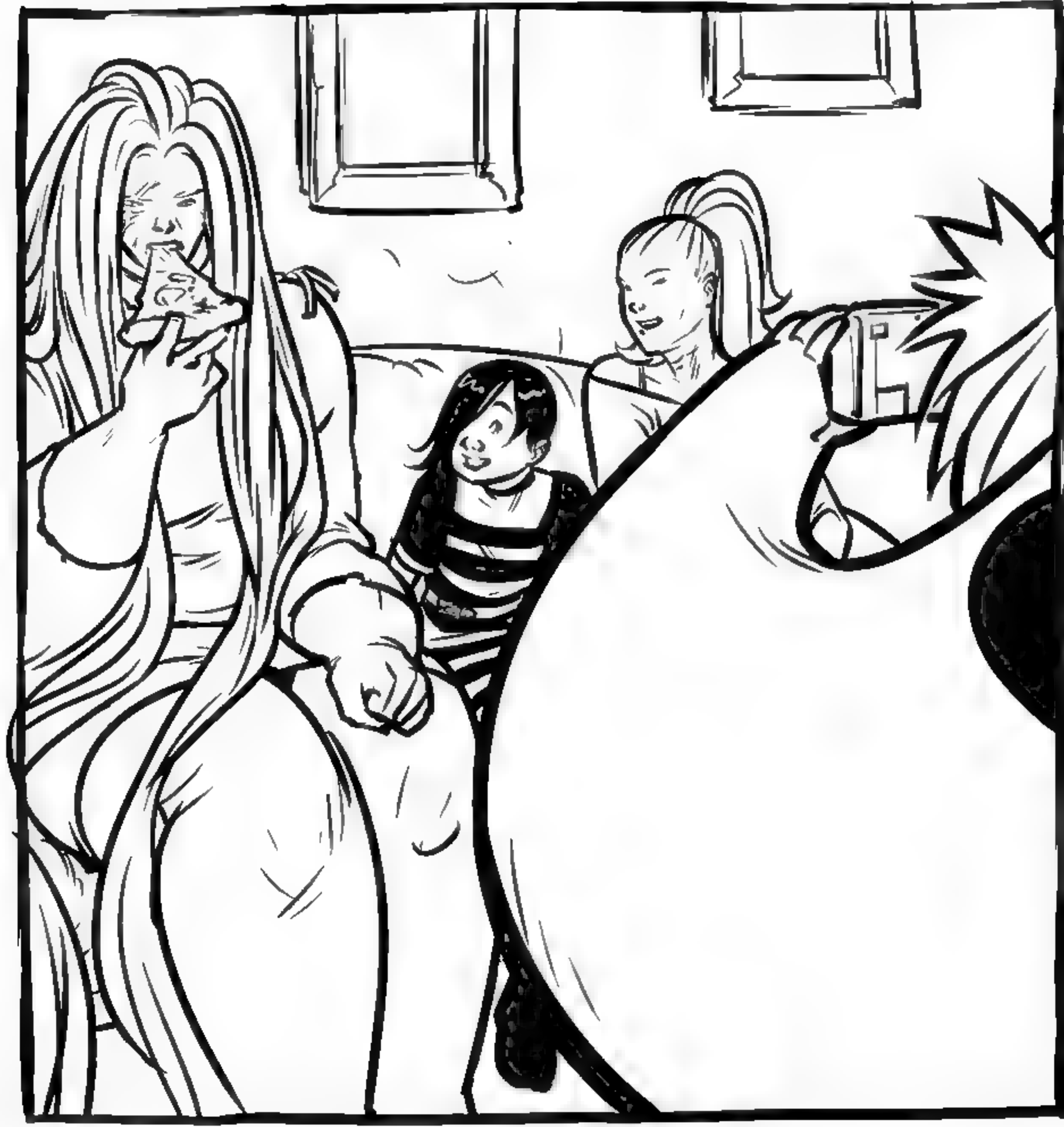
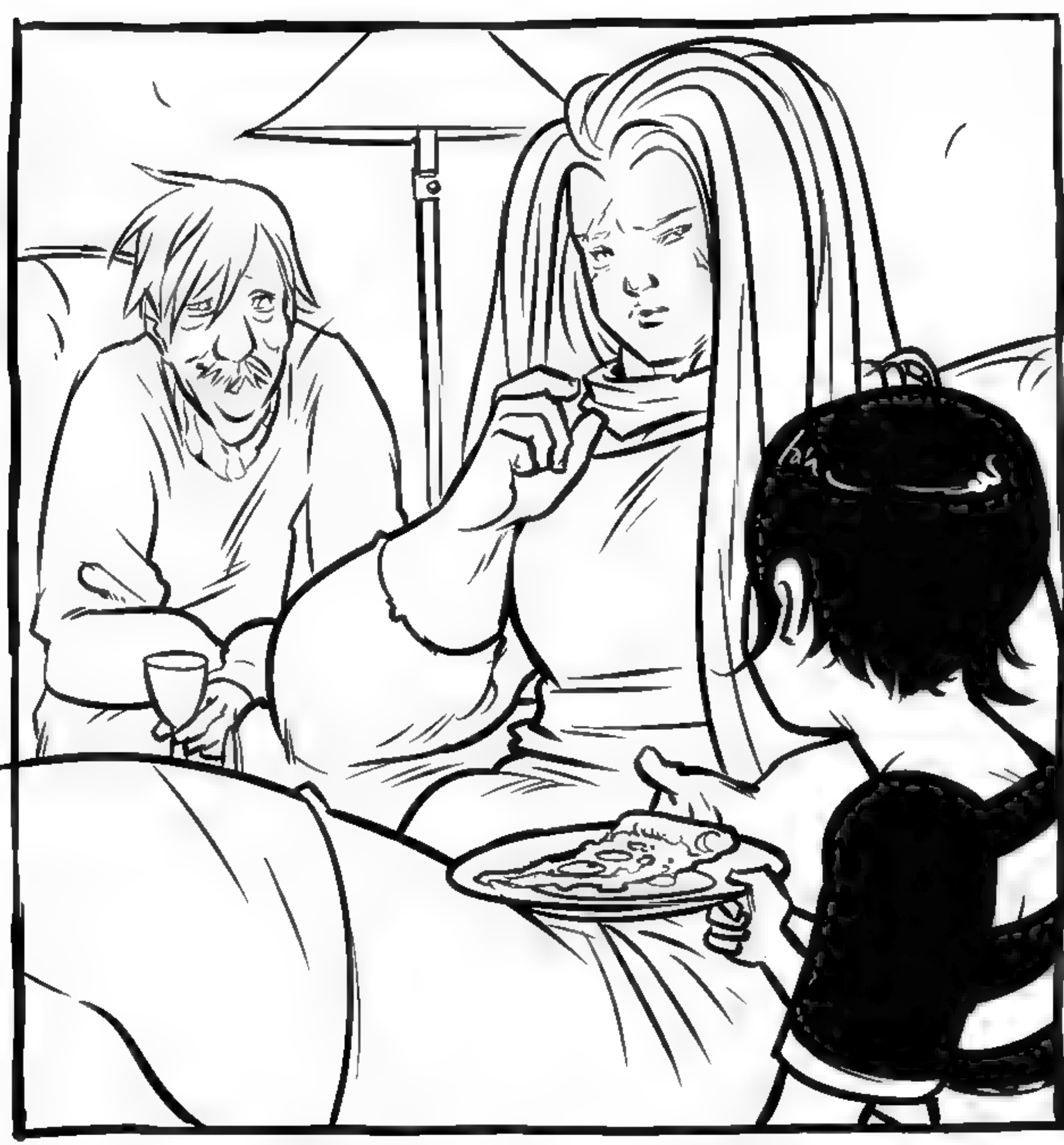




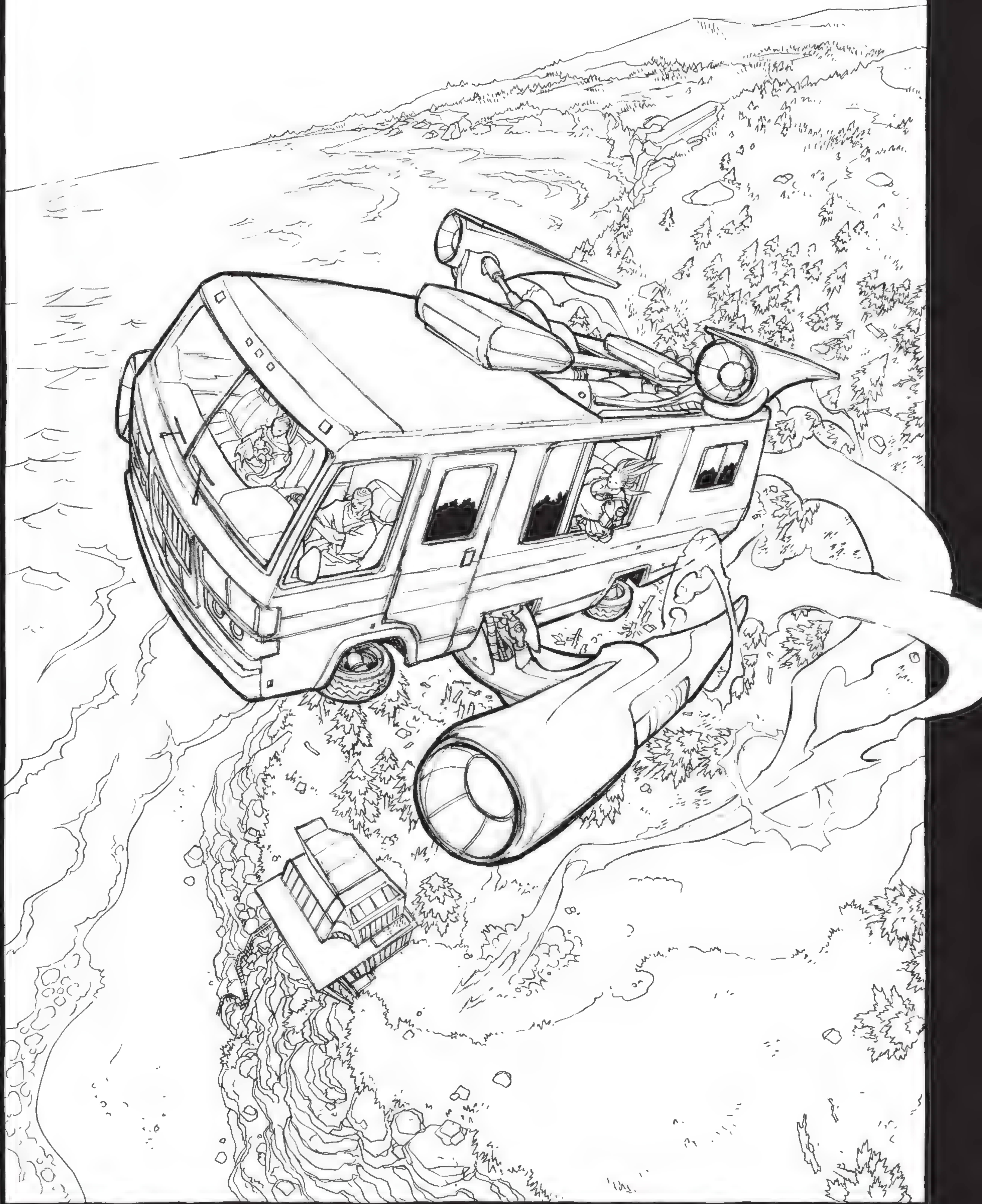














PIN-UPS



Kaylie McDougal





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Leila del Duca





Kris Anka

Meredith McClaren



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Brandon Williams





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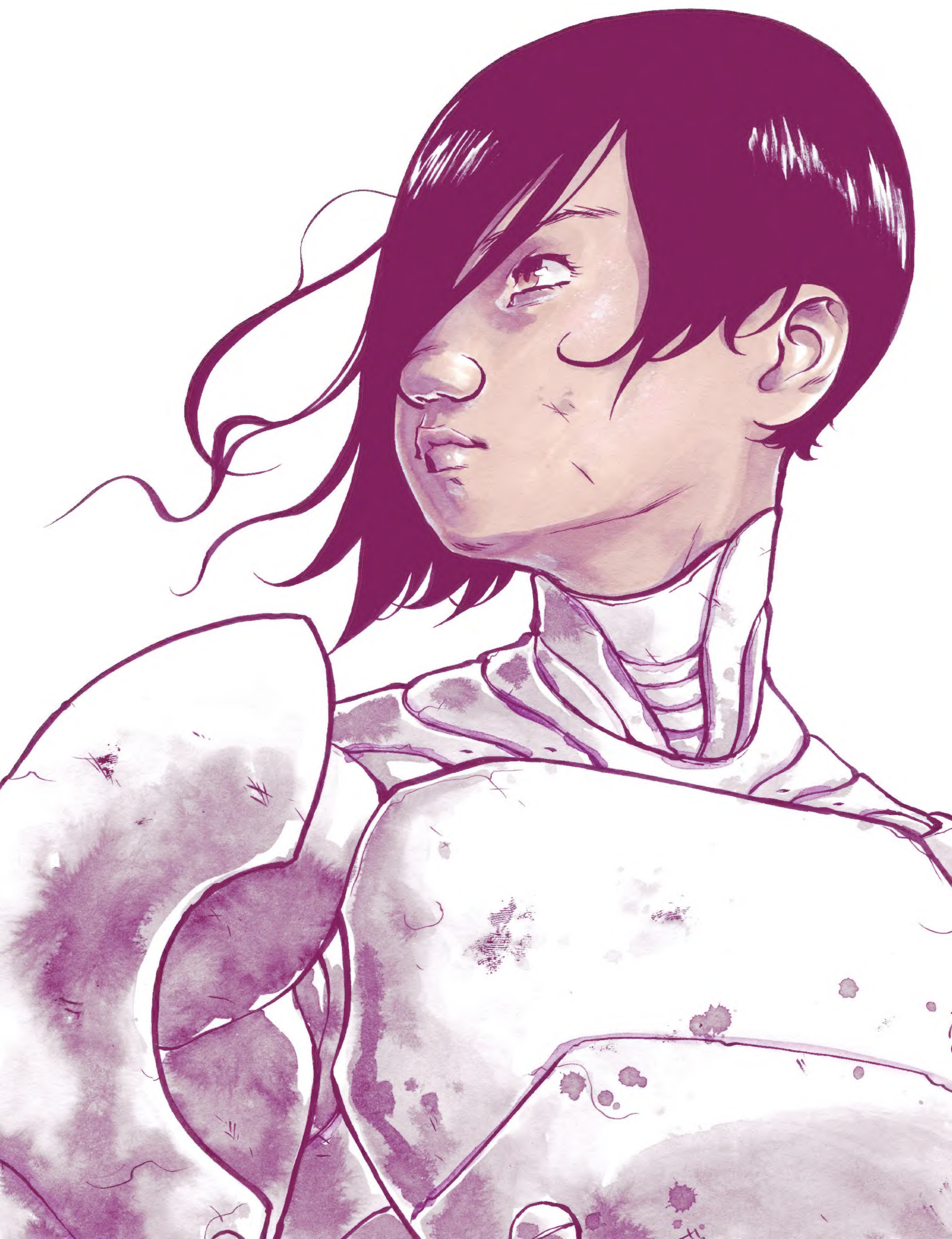




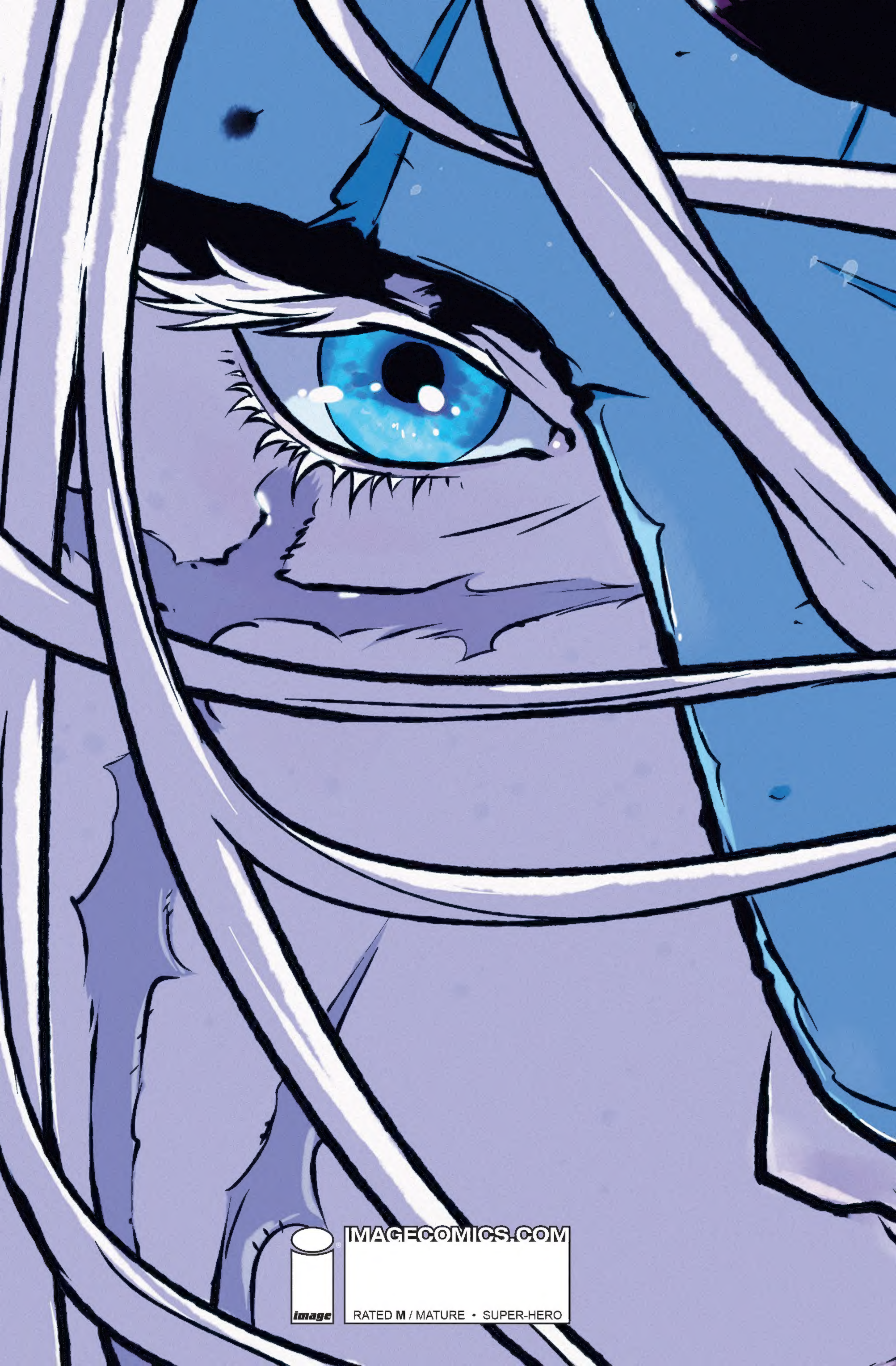
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